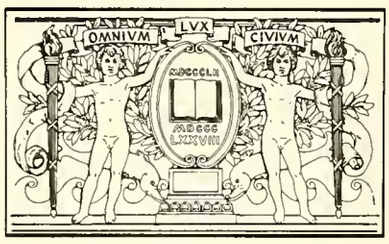

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THE MUSIC OF THE MODERN WORLD

ILLUSTRATED IN THE LIVES AND WORKS OF
THE GREATEST MODERN MUSICIANS
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CONTENTS OF VOLUME OF MUSIC.

PAGE

FULL-PAGE PORTRAIT OF MADAME NORDICA AS AÏDA 1
(For Biographical Note, see page 12.)

MINUETT *Boccherini* 2
ILLUSTRATIONS: The Dancing Lesson, from the painting by H. Lefler; Cherub with a Lute.

THE OCTAVE STACCATO *Xaver Scharwenka* 5
ILLUSTRATIONS: Portrait of Scharwenka; Old Songs, from the painting by Poetzelberger.

OCTAVE ÉTUDE *Jean Vogt* 6

ANDANTINO FROM SEMIRAMIDE 7
ILLUSTRATION: The Interior of the San Carlo, Naples.

UNA VOCE POCO FA (music from "The Barber of Seville") 10
ILLUSTRATIONS: Sketch of Patti, by Birch; Patti's Drawing-room at Craig-y-nos.

IN QUESTA TOMBA *Beethoven* 12
ILLUSTRATIONS: Beethoven's Monument in Vienna; Detail from the same.

FULL-PAGE PORTRAIT OF TAMAGNO AS SAMSON 13

SARABANDE *Handel* 15
ILLUSTRATION: The Blessed Damozel, from the painting by Rossetti.

ROAMING IN THE MORNING, AND HARVEST SONG *Robert Schumann* 16
ILLUSTRATION: La Chanson du Printemps, from the painting by Deyrolle.

NINA *Pergolese* 18
ILLUSTRATION: Iphigenia Sleeping, from the painting by Sir Frederick Leighton.

THE TWO-FINGER EXERCISE *Dr. William Mason* 19
ILLUSTRATIONS: Mendelssohn and his sister Fanny, from the painting by Poetzelberger; Dr. Mason Teaching in his Studio at Steinway Hall.

PRÈS DU RUISSEAU *Anton Rubinstein* 23
ILLUSTRATIONS: Waterfall in Norway, from the painting by Herzog; Forest in Summer; Springtime in the Woods, from the painting by Kruseman van Elten.

FULL-PAGE REPRODUCTION OF LE PIANO À LA CAMPAGNE *From the painting by Ernest Barthélemy Michel* 25
Coming from the south of France, M. Michel knows the simple pleasures of the provincial people, and has devoted his talent to portraying their home types and surroundings. He renders them sympathetically, and awakens our interest in their joys and sorrows. He was born in Montpellier, and when he came to Paris became the pupil of Cabanel and of Picot. He was the winner of the Prix de Rome in 1860, took medals in 1870 and 1889, and received the decoration of the Legion of Honour in 1880. He lives in his native town, but is a regular exhibitor in Paris.

HUNTING SONG *Mendelssohn-Bartholdy* 27
ILLUSTRATIONS: Portrait of Mendelssohn; The Return from the Hunt, from the painting by Hans Makart.

AVE MARIA *Charles Gounod* 30
ILLUSTRATION: Madonna and Child, from the painting by Bodenhausen.

ATTACK BY STROKE *S. B. Mills* 32
ILLUSTRATIONS: Portraits of S. B. Mills and Henselt; Mrs. Sheridan as St. Cecilia, from the painting by Sir Joshua Reynolds.

RONDO FROM SONATA IN B FLAT *Muzio Clementi* 35
ILLUSTRATIONS: Dancing Children, from the painting by Romney; Ring Around a Rosy, from the painting by Ettore Tito; Village Round, from the painting by Franz Moormans.

PAGE

FULL-PAGE REPRODUCTION OF PORTRAIT OF FAURE AS HAMLET *From the painting by Edouard Manet* 37
The full-length portrait of the distinguished singer, Faure, reproduced among the illustrations in this work, is one of Manet's representative canvases. Born in 1833, Manet died in 1883, before the impressionist movement of which he was the leader had become as universally accepted as it is to-day. Like all reformers, he was extravagant in his method, and went to the utmost to show the truth of his theory of light and shade and colour values. Had he possessed a high sense of beauty, his theories would sooner have been accepted, but his choice of unbeautiful themes made his work repellent to people of taste. The Metropolitan Museum possesses, in "The Boy with a Sword," one of his most notable canvases.

HOW TO ACQUIRE A DELIGHTFUL TOUCH *B. J. Lang* 42
ILLUSTRATIONS: Portrait of B. J. Lang; The Pianist; The Improvisation, from the painting by Armstrong.

SPRING SONG *Robert Schumann* 45
ILLUSTRATION: Spring Flowers, from the painting by M. Nonnenbruch.

HYMN: PASSION *After Beethoven* 46
ILLUSTRATION: Detail from Beethoven's Monument in Vienna.

TAKE, O TAKE THOSE LIPS AWAY! *N. W. Gade* 47
ILLUSTRATION: Cupid's Manufactory, from the engraving by Bartolozzi.

EIN DONISCHER KOSACK *Transcription by Theo. Kullak* 48
ILLUSTRATIONS: Kurde, from the painting by F. Roubaud; Cossacks, from the painting by Wagner; The Rákoczy March, after the original by Ringel.

FULL-PAGE REPRODUCTION OF THE PORTRAIT OF JOSEPH JOACHIM *George Frederick Watts* 49
We have Watts represented in this work both as a painter of pictures and as a portraitist, in which fields he is equally eminent. Born in London in 1818, he studied at the Royal Academy, then in Florence, and continues to work with unimpaired vigour. During his long career he has painted many canvases of a religio-classical order, as well as many portraits of eminent people. The mere mention of some of his compositions, such as "Orphens and Eurydice," "Love and Life," "Love and Death," conveys an idea of the imaginative and symbolical character of his work. One of these will be found reproduced in these pages. There is a grandeur and poetic dignity in his work that appears in his portraits as well as in his compositions, and which in a measure offsets his technical shortcomings.

THE DUKE'S SONG, IN RIGOLETTO *Verdi* 53

AFAR ON THE WOOD *Halfdan Kjerulf* 54
Illustrations by Paul de Longpré.

SCHUMANN'S VOGEL ALS PROPHET *William H. Sherwood* 55
ILLUSTRATIONS: Portrait of William H. Sherwood; The Pastor's Daughter, from the painting by Gus. Igler.

VOGEL ALS PROPHET *Robert Schumann* 59
ILLUSTRATIONS: Portrait of Robert Schumann; decorated pages by Longpré.

FULL-PAGE PORTRAIT OF POL PLANÇON AS ST. BRIS 61
(For Biographical Sketch, see page 53.)

HYMN: GUIDE ME, O THOU GREAT JEHOVAH! *After Mozart* 64
ILLUSTRATION: The Village Choir, by Irving R. Wiles.

HOW TO STUDY SCALES *Fanny Morris Smith* 65

FROM THE PASSECAILLE *G. F. Handel* 66
ILLUSTRATION: Tailpiece, A Slumber Song, from the painting by N. Lauenstein.

PAGE

GOOD NIGHT, GOOD NIGHT, MY DEAREST (music from the Opera of "La Juive") *Halévy* 68

ILLUSTRATIONS: Melodie Irlandaise, from the painting by Hébert; Portrait of Halévy.

AIR FROM WILLIAM TELL *Rossini* 70

ILLUSTRATION: Statue of Music in the Paris Opera House.

HYMN: TSCHAIKOWSKY *After P. I. Tschaikowsky* 71

HUNTING SONG *Mendelssohn* 71

ILLUSTRATIONS: Hallali du Cerf, from the painting by O. de Penne; In the Forest, from the painting by G. Fauvel.

FULL-PAGE PORTRAIT OF LILLI LEHMANN 73

(For Biographical Note, see page 110.)

RECIPROCAL FINGER ACTION *Edward Morris Bowman* 76

ILLUSTRATIONS: The Music Lesson, from the painting by Walther; Portrait of E. W. Bowman.

IN THE BEAUTIFUL MONTH OF MAY *Robert Schumann* 78

ILLUSTRATIONS: Spring Song, from the painting by M. Schmidt; The Declaration, from the painting by F. A. Kaulbach.

YEARNING *Bern. Boekelman* 81

ILLUSTRATIONS: Spring Thoughts, from the painting by Bodenhausen; decorated pages by Longpré.

MELODY *From the arrangement by Czerny* 84

ILLUSTRATION: A Fresh Breeze, from the painting by Dahl.

FULL-PAGE REPRODUCTION OF LE MENUET *From the painting by Jean Gustave Jacquet* 85

This modish painter is a native of Paris, where he was born in 1846. He is a pupil of Bouguereau, and began to exhibit in 1864, when but eighteen years of age. Although he has painted many military subjects, from the first he has shown a preference for costume pictures representing past centuries. His work shows knowledge and taste, and his style is characterized by marked elegance and precision. He was the recipient of a medal in 1868 for a military picture that was bought by the state, and of another in 1875. In 1879 he was chosen for the Legion of Honour decoration.

THE BROOK *Christopher Willibald Gluck* 86

ILLUSTRATIONS: Springtime, from the painting by Thynais; La Musique, from the painting by Chaplin; The Rivulet, drawn by P. de Longpré; The Brook, from the painting by C. Froeschl.

FUGUE IN D MINOR, FROM THE WELL-TEMPERED CLAVICHORD *J. S. Bach* 91

ILLUSTRATION: St. Cecilia, from the engraving by Bolswert, after Rubens.

THE ART OF POLYPHONIC PLAYING *Bern. Boekelman* 90

ILLUSTRATION: Portraits of Bernard Boekelman and his Daughter, Johann Sebastian Bach, and Sigismund Thalberg; St. Cecilia, from the engraving by Langier, after Stella.

CHORAL FROM BACH'S PASSION MUSIC 94

PRÆLUDIUM, GAVOTTE, POLONAISE, MENUET *J. S. Bach* 95

ILLUSTRATIONS: Greek Dance, from the painting by Schützenberger; Minuet, from the painting by Schmuster.

FULL-PAGE ILLUSTRATION OF THE INTERIOR OF THE ROYAL OPERA HOUSE, VIENNA 97

THE TEACHING OF RAFAEL JOSEFFY *From the Note-Book of Mrs. Finck* 99

ILLUSTRATIONS: A Couple making Music, from the painting by Peter de Hooch; Portrait of Rafael Joseffy.

THE LOTOS FLOWER *Schumann* 102

ILLUSTRATIONS: Psyche, from the painting by P. Thumann; The Water Nymph, from the painting by R. Heck.

MELODY *Friedrich Kiel* 104

Decorated pages by P. de Longpré.

PARAPHRASE SUR MANDOLINATA *C. C. Saint-Saëns* 106

ILLUSTRATIONS: Portrait of Saint-Saëns, from the painting by P. Mathey; The Jongleur; The Serenade, from the painting by Vibert; Mandolinata, from the painting by F. Wagner; Liebeslied, from the painting by F. Andreotti; A Rehearsal, from the painting by J. Leisten; The Cricket and the Ant, from the painting by Vibert.

FULL-PAGE REPRODUCTION OF THE GUITAR-PLAYER *From the painting by Antoine Watteau* 109

This brilliant French painter and founder of a distinctive school was born in 1684 at Valenciennes. Contrary to the impression that might be had from his scenes of elegant *fêtes*, he began life under stress of poverty, and although he portrayed scenes of pleasure and joyousness, his life was melancholy and darkened by ill health, and came to an end when he was but thirty-seven years old. While marked by artificiality, his work was original in theme and delightful in treatment, and by the power of his genius he made his *fêtes galantes* all seem real. His colour possessed great charm, and his portrayal of figures and landscapes, however trivial and artificial, have a poetry and grace solely due to the skilful treatment of the artist. He has had many pupils and imitators, but no rivals.

ONCE THERE WAS A KING IN THULE (from the Opera of "Faust") *Charles Gounod* 114

ILLUSTRATION: Garden Scene in "Faust," from the painting by Laurens.

HOW TO STIMULATE THOUGHT AND IMAGINATION *Richard Hoffman* 116

ILLUSTRATIONS: Portrait of Richard Hoffmann; Le Maître de Musique, from the painting by Jan Steen; Un Duo, from a painting in the Dutch school.

IDYLLE *Henri Ravina* 119

ILLUSTRATIONS: The Flower's Dream, from a painting by P. Nunnenberg; He Loves Me! from a painting by Koch; Decorated pages by Longpré.

FULL-PAGE PORTRAIT OF SIBYL SANDERSON AS THAÏS 121

(For Biographical Note, see page 170.)

RHYTHM AND THE IMPORTANCE OF RHYTHMICAL ACCENTS *Alberto Jonás* 125

ILLUSTRATIONS: Pompeiian Dance, from the painting by Coomans; Indian Dancing, drawn by A. Castaigne; Samoan Women Dancing; North American Indian Rattles and Tambourine; Les Tsiganes, from the painting by Adrien Moreau; Tarantelle à Capri, from the painting by E. Sain; The Fandango, from the painting by A. Kindler; A Cuban Jota; Portrait of Alberto Jonás.

FULL-PAGE REPRODUCTION OF THE VILLAGE BAND *After the painting by Wilhelm Zimmer* 133

This popular painter of German life lives in Weimar, where he is a professor at the Academy. His humorous representation of the playing of an amateur band in a German village shows his observation of the types to be found common enough in his own country.

THE MOURNER *Robert Franz* 137

ILLUSTRATION: Portrait of Robert Franz, after the painting by C. Herrmann.

FLOWERS IN THE GARDEN *Robert Franz* 138

ILLUSTRATIONS: Rosa Triplex, from the painting by Rossetti; Amours, from the painting by Henneberg.

VILLAGE SWALLOWS *Josef Strauss* 139

ILLUSTRATIONS: Portrait of Johann Strauss; A Dancing Hall in Swabia, from the painting by Vautier; Before the Dance, from the painting by F. von Defregger; Ein Ländler, from the painting by Felgentreff; The Children's Party, from the painting by Wodzinski; Village Swallows, from the painting by Marie Laux.

FULL-PAGE PORTRAIT OF GIACOMO MEYERBEER *From the drawing by Maurir* 145

THE PROPER EMPLOYMENT OF THE EAR IN PIANO-PLAYING *Constantin Sternberg* 149

ILLUSTRATIONS: Portrait of Constantin von Sternberg; Adagio, from the painting by J. Munsch; Music Lesson, from the painting by G. Igler.

THEME FROM THE OPERA OF "CARMEN" *Bizet* 151

SLUMBER SONG (from the Opera of "L'Africaine") *Meyerbeer* 152

ILLUSTRATIONS: Decorated pages by P. de Longpré; The Fairy Lake, from the painting by Saal; drawings of Oriental scenes by N. J. Baer and Harry Fenn.

FULL-PAGE REPRODUCTION OF THE GRANDFATHER'S LESSON *From the painting by Anthonissen* 157

Louis Joseph Anthonissen, the painter of the picture "The Grandfather's Lesson," is a Belgian by birth, but has made Paris his residence for some time. He is successful in character rendition, and was awarded a medal at the Paris Exposition in 1889.

CORRECT METHODS OF VOCAL STUDY *Madame Marchesi* 159

ILLUSTRATIONS: Portraits of Mme. Marchesi and Mlle. Blanche Marchesi; From Olden Times, from the painting by C. Kiesel.

CANZONETTA DEL SALVATOR ROSA *Transcribed by F. Liszt* 161

ILLUSTRATIONS: Diogenes Searching for an Honest Man, from the painting by Salvator Rosa; Apollo and the Cumæan Sybil, after Salvator Rosa.

PAGE

MELODY *Friedrich Kiel* 163
Decoration by Longpré.

HYMN: ST. ELIZABETH *After Chopin* 164
ILLUSTRATION: Music at Luther's, after the painting by Stelzner.

PRAYER, FROM "MOSES IN EGYPT" *Opera by Rossini* 165
ILLUSTRATIONS: Portrait of Gioachino Rossini; Moses in the Bulrushes, after the painting by Delaroche; Egyptian Princess, after the painting by Siebel.

DEATH AND THE MAIDEN *Schubert, transcribed by Heller* 168
ILLUSTRATION: Which First? from the painting by Max.

FULL-PAGE PORTRAIT OF MADAME MELBA AS JULIETTE 169

AVE MARIA *Cherubini* 170
ILLUSTRATION: Madonna of the Olive, from the painting by Nicolo Barabino.

THE CARE OF THE VOICE *Madame Nellie Melba* 173
ILLUSTRATIONS: Melba and her little Son; Girl Singing, from the painting by A. Dubois.

THE LORD IS MINDFUL (from Oratorio of "St. Paul") *Mendelssohn* 176
ILLUSTRATION: Temperance, from the painting by Burne Jones.

HYMN: CLIFFORD *After Chopin* 177

IMPROPERIA *Palestrina* 178
ILLUSTRATIONS: Flamma Vestalis, from the painting by Burne Jones; Palestrina and his Friends, from the painting by Rubio, engraved by Buland.

INTERMEZZO, FROM "CAVALLERIA RUSTICANA" *Pietro Mascagni, transcribed by Bern. Boekelman* 179

FULL-PAGE PORTRAIT OF SIR HENRY ROWLEY BISHOP. *After the engraving by Reynolds* 181

THE VALUE OF CORRECT BREATHING *William Shakespeare* 182
ILLUSTRATIONS: Portrait of Shakespeare; St. Cecilia, from the painting by Serres.

SARABANDE *Bach* 183

HE WAS DESPISED AND REJECTED (from "The Messiah") *G. F. Handel* 184
ILLUSTRATIONS: Judas's Kiss, from the painting by Ary Scheffer; Head of Christ, from the engraving by Mellan.

FUNERAL MARCH FOR A HERO *Beethoven* 186

O REST IN THE LORD (from the Oratorio of "Elijah") *Mendelssohn* 188
ILLUSTRATIONS: Hope, from the painting of Burne Jones; The Lily Bed.

ANDANTE FROM SONATA IN B FLAT MAJOR *Franz Schubert* 190
ILLUSTRATIONS: Schubert's Monument in Vienna; The Death Angel, from the painting by G. F. Watts.

FULL-PAGE REPRODUCTION OF LOVE AND DEATH *G. F. Watts* 193

THE VALUE OF THE OLD MASTERS *Madame Rosine Laborde* 196
ILLUSTRATIONS: Portrait of Madame Rosine Laborde; Lecture Musicale, from the painting by Grandchamp.

HYMN: JESUS, HIGH IN GLORY *Henselt* 198
ILLUSTRATION: On the Lord's Day, from the painting by Siefert.

ANDANTE CANTABILE *P. I. Tschaikowsky, transcribed by Siegfried Steinhammer* 199
ILLUSTRATIONS: Divine Marie, from the painting by Hösslin; In the Manger, from the painting by Zimmermann; St. Cecilia, from the painting by H. Lauenstein.

BRIDAL CHORUS (from "A Life for the Czar") *Glinka* 203
ILLUSTRATIONS: The Glinka Exhibit in the Foyer of the Marine Theatre, St. Petersburg; Glinka's House; Portrait of Glinka, drawn by V. Gribayèdoff.

FULL-PAGE ILLUSTRATION: LADY WITH A HARP *Miss C. A. Powell* 205

PAGE

THE COLORATURE TEACHING OF MADAME VIARDOT-GARCIA 208
ILLUSTRATIONS: Facsimile page of Madame Garcia's Exercises; Decorative designs by Paul Longpré; Portrait of Madame Viardot-Garcia.

GOOD NIGHT *Albert Löschhorn* 210
ILLUSTRATION: Marcello Listening to the Psalms, from painting by Rubio.

ES GEFÄLLT MEINEM LIEBSTEN *Transcribed by Theo. Kullak* 212
ILLUSTRATIONS: Mimosas, from the painting by Eisman Seminowsky; Cossack War Song, from the painting by Josef Brandt.

THREE THEMES FROM "DON GIOVANNI" *Mozart* 215
ILLUSTRATIONS: Mozart, from the painting by Lorenz Vogel; The Page, from the painting by Gintrac-Jouasset; Mozart, from the statuette.

FULL-PAGE REPRODUCTION OF THE MINUET *From the painting by Eugen Klimsch* 217
This artist is a native of Frankfort, where he occupies the position of professor in the Art Academy. He was trained originally as a lithographic artist by his father, who was a lithographer, and, in his day, one of the most successful in his line; but the son, after receiving his training, felt hampered by the commercial limitations, and abandoned lithography for painting.

MENUET À L'ANTIQUE *I. J. Paderewski* 219
ILLUSTRATIONS: Le Menuet, from the painting by Adrien Moreau; The Dancing School, from the painting by A. Ludovici, Jr.

LA CHASSE *Josef Rheinberger* 222
ILLUSTRATIONS: Gypsy Boys, from the painting by C. Steffeck; The Hunt, from the painting by F. Amling.

THE SWEETEST FLOWER *Frank van der Stucken* 226
ILLUSTRATIONS: Our Lady of Pity, from the painting by D. G. Rossetti; Romance of the Rose, from the painting by Burne Jones.

MY PERSONAL VIEWS ON THE ART OF VOCAL INSTRUCTION *Victor Maurel* 227
ILLUSTRATIONS: Portrait of Maurel; A Spring Song, from the painting by T. Grust; Sunday Devotion, from the painting by W. Firle.

FULL-PAGE PORTRAIT OF ROSSINI *From the painting by Ary Scheffer* 229
Born in Dordrecht in 1795, most of this artist's career was passed in Paris. With his fellow-pupil, Delacroix, he worked under Guérin. His father was an artist and his mother an amateur; hence the son came naturally by his artistic temperament. He was a dreamer, who loved poetry and mysticism, and his work shows that everything was subjected to sentiment. His compositions are always chaste and dignified, but his execution is generally weak and hesitating. He was awarded medals in Paris in 1824 and in 1832, and was made chevalier of the Legion of Honour in 1837. He died in 1858.

TWO STAMMERING SONGS FROM "THE SOLD BRIDE" *Friederich Smetana* 231
ILLUSTRATIONS: Two drawings by Lemon; Cartoon by Cipriani, Cartoon by Diana Beauclerc, Cartoon by Turts — engraved by Bartolozzi.

LESSON IN SIGHT READING BY THE TONIC SOL-FA SYSTEM *Theodore F. Seward* 236
ILLUSTRATIONS: Portrait of Theodore F. Seward; École de Chant, from the painting by Schloesser.

LARGO È SOSTENUTO *Joseph Haydn* 238

APRÈS LE COUCHER DU SOLEIL *J. J. Raff* 239
ILLUSTRATION: In the Gloaming, from the painting by Fred Morgan.

FULL-PAGE REPRODUCTION OF HER MOTHER'S VOICE *From the painting by William Quiller Orchardson* 241
Although classed among English painters, Orchardson was born in Edinburgh in 1835, and carried on his art studies at the Scottish Royal Academy there. While a painter of strength and individuality, his work is devoid of colour charm. He paints scenes of domestic life, interiors (such as the one reproduced herein), historical *genres*, and portraits, and his work is highly esteemed in England. He has received medals at various expositions, and in 1895 was decorated by the French Government with the cross of the Legion of Honour.

AU LAC DE WALLENSTADT *Franz Liszt* 242
ILLUSTRATIONS: Sea Nymph, from the painting by Burne Jones; Endymion, from the original by Bates.

PAGE

WHERE THE BEE SUCKS *Dr. Arne* 246
ILLUSTRATIONS: Portrait of Dr. Arne; Decorated pages.

CLASSIC MUSIC THE FOUNDATION OF GOOD SINGING *St. Yves Bax* 248
ILLUSTRATIONS: Portrait of St. Yves Bax; Return from the Festival, from the painting by L. Fortunski.

"CATCH": HAIL! HAIL, GREEN FIELDS! *Dr. Green* 249

ADAGIO FROM THE FIRST SONATA IN C MAJOR *C. M. von Weber* 250
ILLUSTRATION: Adagio, from the painting by J. C. Herterich.

FULL-PAGE REPRODUCTION OF THE QUARTETTE *Albert Moore* 253

Born in York, England, in 1840, Albert Moore was the son of William Moore, a portrait painter. He was one of fourteen children—all of marked artistic temperament—five of whom became famous through their work. The boy began his study of art with his father, and later entered the school of the Royal Academy in London. He died in 1893, much lamented. In his art he was influenced by Rossetti and Burne Jones, but his fancy was more graceful than either, and won for him the title of "the painter of beautiful dreams." His brother Henry, who died in 1895, was the foremost marine painter of England.

I ATTEMPT FROM LOVE'S SICKNESS TO FLY *H. Purcell* 255
ILLUSTRATIONS: Two cartoons drawn and engraved by Bartolozzi.

CAPRICE CÉLÈBRE D'APRÈS PAGANINI *R. Schumann* 257
ILLUSTRATIONS: Portrait of Nicolo Paganini; Paganini in Prison, after the painting by Louis Boulanger.

VARIETIES OF THE OPERATIC VOICE *Madame Marie Sasse* 260
ILLUSTRATIONS: Madame Sasse as Selika; Portrait of Madame Marie Sasse.

PRELUDE *Chopin* 261

RUSTIC SONG *Schumann* 262
ILLUSTRATION: Song without Words, from the painting by A. Lins.

POLONAISE *Frédéric François Chopin* 263
ILLUSTRATION: Portrait of Chopin.

FULL-PAGE PORTRAIT OF FRAU AMALIA FRIEDRICH MATERNA AS BRUNHILDA 265

HYMN: ESPERANZA *After Beethoven* 267
ILLUSTRATION: Fides, after the painting by Burne Jones.

HOW TO LEARN TO SING *G. Delle Sedie* 267
ILLUSTRATIONS: Song, after Barrias; La Cigale; Portrait of Delle Sedie; Portrait of Madame Carvalho; A Study for Manon.

GAVOTTE *Gluck* 271

THERE IS A STAINLESS MAIDEN *Flemish Volkslied* 272

PAGE

I SAY, ADIEU! *Flemish Volkslied* 272

FROM ELEVEN NEW BAGATELLES *Beethoven* 273

MAZURKA IN A MINOR *Chopin* 274

THOU'RT LIKE A TENDER BLOSSOM *Anton Rubinstein* 275
ILLUSTRATIONS: May Queen, from the painting by A. Seifert; Portrait of Rubinstein.

FULL-PAGE REPRODUCTION OF LOVE'S LABOUR LOST *From the painting by V. Reggianini* 277

SPRING SONG *Anton Rubinstein* 278

MARCH (from the "Comédie Ballet of the Malade Imaginaire") *Charpentier* 279

NOCTURNE IN B FLAT *John Field* 280
ILLUSTRATION: Faith, from the painting by Bodenhausen.

IN SUMMER FIELDS *Johannes Brahms* 282

MAZURKA *Chopin* 284

WALTZ FROM ELEVEN NEW BAGATELLES 284

DANCE (from "Hunyady László") *F. Erkel* 285
ILLUSTRATIONS: Roumanians Ready to Dance; Roumanians Dancing, drawn by Pennell; Portrait of Remenyi, drawn by Chase.

PLACING THE VOICE *P. A. Rivarde* 286
ILLUSTRATIONS: Portrait of P. A. Rivarde; Emma Abbott in Italian costume; Castle and Emma Abbott in "Paul and Virginia;" Emma Nevada as Amina in "La Sonnambula."

PRAYER (from the opera of "Hunyady László") *Erkel* 288
ILLUSTRATION: Portrait of Franz Erkel.

FULL-PAGE REPRODUCTION OF AN AMATEUR CONCERT *From the painting by F. Simm* 289

CAVATINA (from the opera of "Hunyady László") *Erkel* 291
ILLUSTRATIONS: Two drawings of Gipsies in Hungary Playing the Violin, by J. Pennell.

SWAN SONG (from the opera of "Hunyadi László") *Erkel* 293
ILLUSTRATIONS: A Gipsy Shepherd; The Gipsy 'Cellist; Midday Meal during Vintage; The Hungarian Band; A Good Belt; Playing in the Wine Gardens; Musicians' Houses, Maros Vásárhely, drawn by J. Pennell.

ON THE SPECIAL REQUIREMENTS OF WAGNER'S VOCAL MUSIC *Giovanni Sbriglia* 297
ILLUSTRATIONS: Portrait of Giovanni Sbriglia; The Duet.

FUNERAL MARCH (from the opera of "Hunyady László") *Erkel* 298
ILLUSTRATIONS: Budapest by Moonlight; Andrássy Strasse; On the River, drawn by J. Pennell.

From a Photograph by Aime Dupont, New York. Taken expressly for The Music of the Modern World.

MADAME NORDICA AS AIDA.

From Painting by H. LEFLER. By permission of Berlin Photographic Co.

THE DANCING LESSON.

MINUETT.

Luigi Boccherini, born Feb. 17, 1743, in Lucca. Died May 28, 1803, in Madrid. Italian School.

Revised and fingered by BERNARD BOEKELMAN.

Tempo di minuetto. *Una corda.* *pp un poco animato.* *Ped.* *p* *mf* *Ped.* *Ped.* *Ped.* *Ped.* *p* *cresc.* *f* *Ped.*

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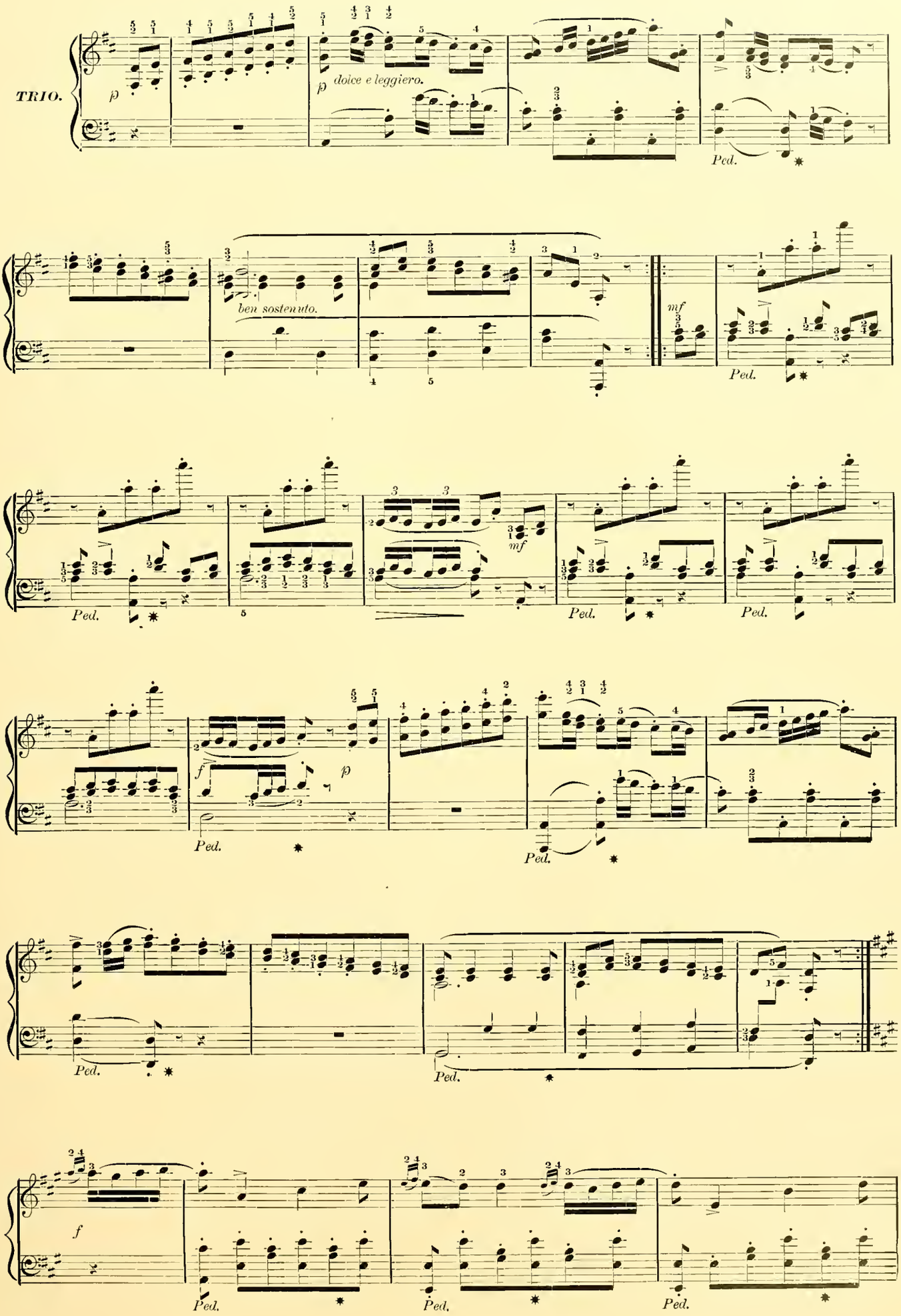
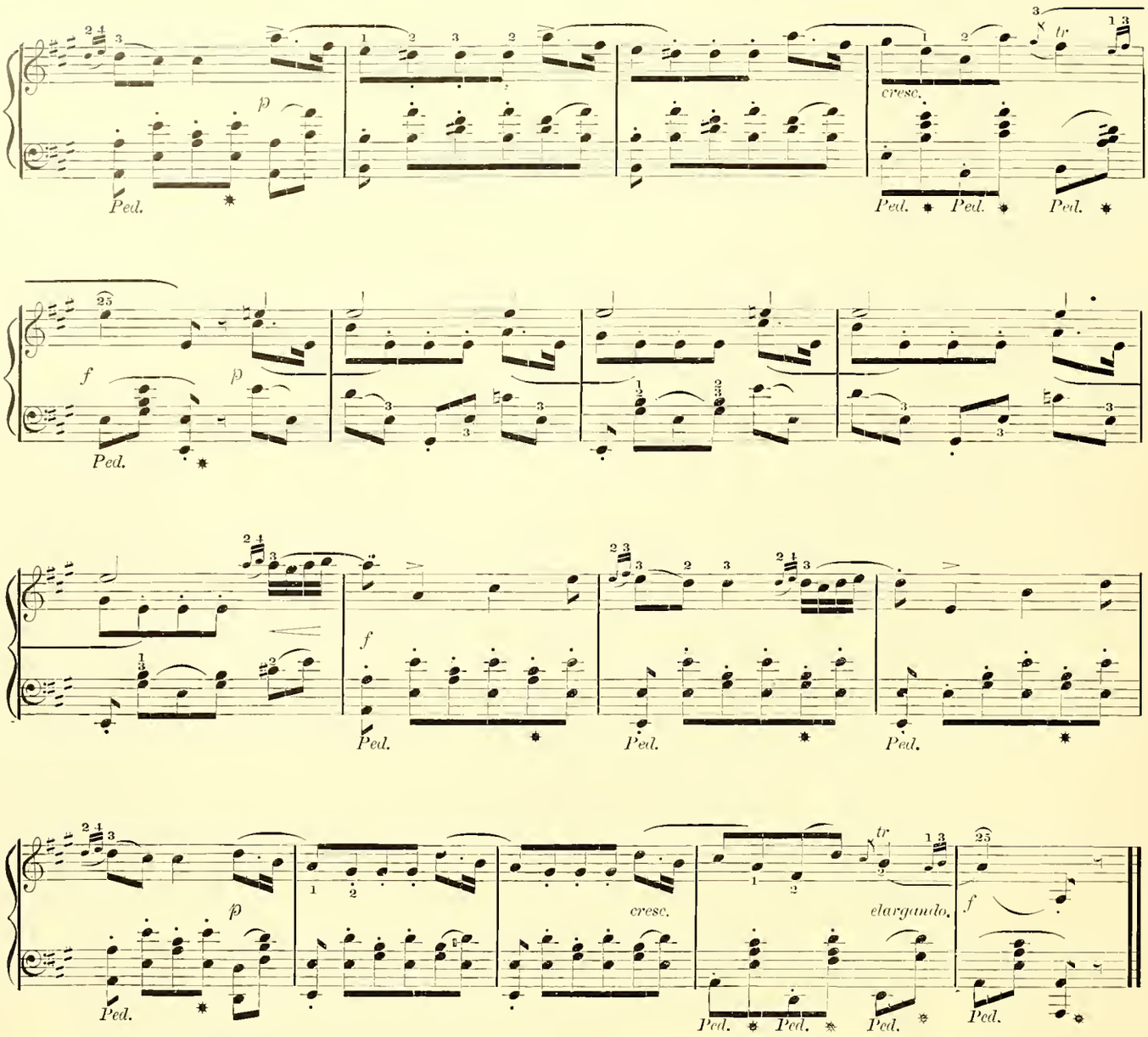

TRIO.
p
dolce e leggiero.
ben sostenuto.
mf
Ped.
f



From original painting in Florence. From Photograph by FRATELLI ALINARI.

CHERUB WITH A LUTE.

D. Armstrong & Co.

Photogravure Coup.

The Jester

From the painting by Frans Hals
In the Museum at Amsterdam

THE OCTAVE STACCATO.

By XAVER SCHARWENKA.

MUSIC LESSON. I.

XAVER SCHARWENKA.

THERE are two kinds of staccato, the positive and the negative. These may be subdivided and named according to the particular anatomical joints that come into play in the different species of attack. Thus we speak of elbow (or forearm), wrist, knuckle, and finger staccatos, and finally these forms occur in every imaginable combination, two, three, or all the joints acting simultaneously.

Position in positive staccato.

Seat of motion.

Attack always a swift stroke.

In the production of the positive staccato the member used in the attack is held above the keyboard at a given point, the distance of which is determined by the volume of sound required. The seat of the motion depends upon the kind of staccato to be produced. It may occur in elbow, wrist, knuckle, or finger joint; but in all cases the attack is made swiftly and with a rebound, the attacking member being brought back immediately to its original position above the keys, and kept there till the playing proceeds.

Position in negative staccato.

Attack by pressure.

In the production of the negative staccato, on the contrary, the member used in the attack is in contact with the keys. The fingers must *feel* the keys. The attack is made by a sudden pressure, after which the attacking joint is swiftly withdrawn, to be brought back to its original position in contact with the keys.

In octave staccato we must pay special attention to the position of the hand, the elasticity of the joints, and the sources of strength brought into play in the movements of hand and arm.

Position in all kinds of octave playing.

It should be observed that the position in octave staccato is unlike that usual in the playing of scales. The hand must point outward, so that it forms an angle with the arm. This enables the thumb to reach both the upper (black) and lower (white) keys. The thumb, which is bent a little, is held at an angle of forty-five degrees to the keyboard, resting on the lower key near the upper one in negative staccato, and above the white key in the same relative position in positive staccato. The thumb is straightened out in moving to the upper key, which should be near its tip, the other fingers remaining slightly bent.

No motion toward and from the name-board.

A quiet motion parallel to the key-board.

This position of the hand, combined with the movement of the thumb just described, makes unnecessary the forward and back movement of the arm (from the shoulder), which has so bad an effect on the equality and the rapidity of the successive tones. The upper arm, however, must carry the hand (and forearm) in its motions to and from the centre of the keyboard, and not remain passive, as is the case in ordinary finger exercises. The attack itself, which follows these preparations, is made according to the laws of the staccato.

Light staccato from wrist.

Strong staccato from elbow.

A stiff wrist makes a harsh tone.

In the production of an octave staccato in quick tempo the wrist joint is usually the hinge which is the seat of motion. In slow octave movements, requiring a greater application of strength, it is better to use the elbow joint. The hand must always keep its elasticity. This is of the greatest importance, from its influence on the quality of the tone. A hard, rough sound can usually be traced to stiffness of the wrist, even when the wrist itself does not enter directly into the attack, as, for instance, in running a scale.

Combination of joints used.

Attention should be given to the fact that in the production of the octave staccato by a combination of the elbow and wrist joints the forearm originates the motion, while the wrist joint remains flexible like a hinge.

Muscles which produce the different staccatos.

The source of the strength used in the production of a wrist-joint staccato is derived from the lower arm, that for the elbow-joint staccato from the upper arm. In combinations of the two joints, much attention should be paid to the rational development of the muscles separately and in unison.

Repetition in octave staccato requires separate study. (See Liszt's "Rhapsody," No. 11.)

Use of alternate high and low wrist to avoid fatigue.

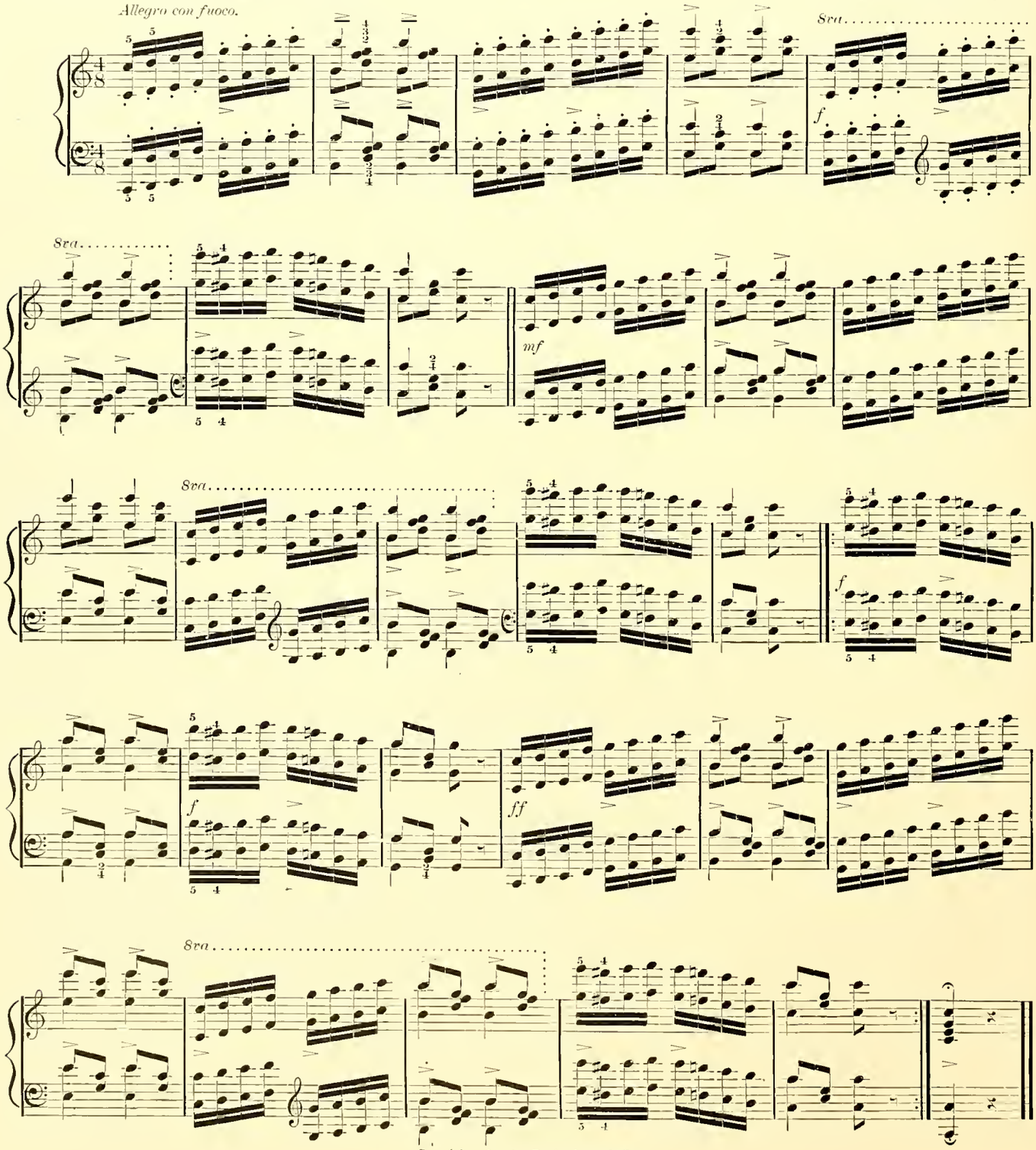
It may be well to state here that the fatigue which is produced so easily, and the resultant stiffness of the wrist, may be avoided by an up-and-down movement of the forearm at the wrist. The lower arm supports the movements of the hand.

OCTAVE ÉTUDE.

Jean Vogt, born Jan. 17, 1823, in Gross-Linz, near Liegnitz. Modern German School.

Revised and fingered by FANNY MORRIS SMITH. Op. 145, Bk. I, No. 3.

Allegro con fuoco.



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EDITOR'S NOTE.—It will be of advantage to the student to observe the following points in the practice of this étude:

1. All joints above the seat of motion (the wrist) should be thoroughly relaxed, and all joints below the seat of motion should be firm.

2. Do not allow the knuckle joint of the little finger to give way and collapse under the force of the blow.

3. Do not permit the muscles of the finger joints or the muscles of the palm of the hand to become flabby after the attack. The arch made by the thumb, the little finger, and the palm of the hand must always be preserved.

4. In staccato octaves be careful that the hand returns exactly to its original elevation after each blow.

5. Be sure that the fingers are exactly over the keys they are to attack before the hand begins its descent. Let every blow be exactly perpendicular.

6. Do not permit the hand to bring the forearm up with it as it returns to its place above the keyboard.

7. At first, count three to every blow—one, to prepare; two, to strike; three, to recover.

8. It will be a great advantage to practice with the little finger only. The whole difficulty of staccato octaves is the result of the weakness of the knuckle joint of this finger.

9. The point of the elbow should seem heavy if the wrist is to be light.

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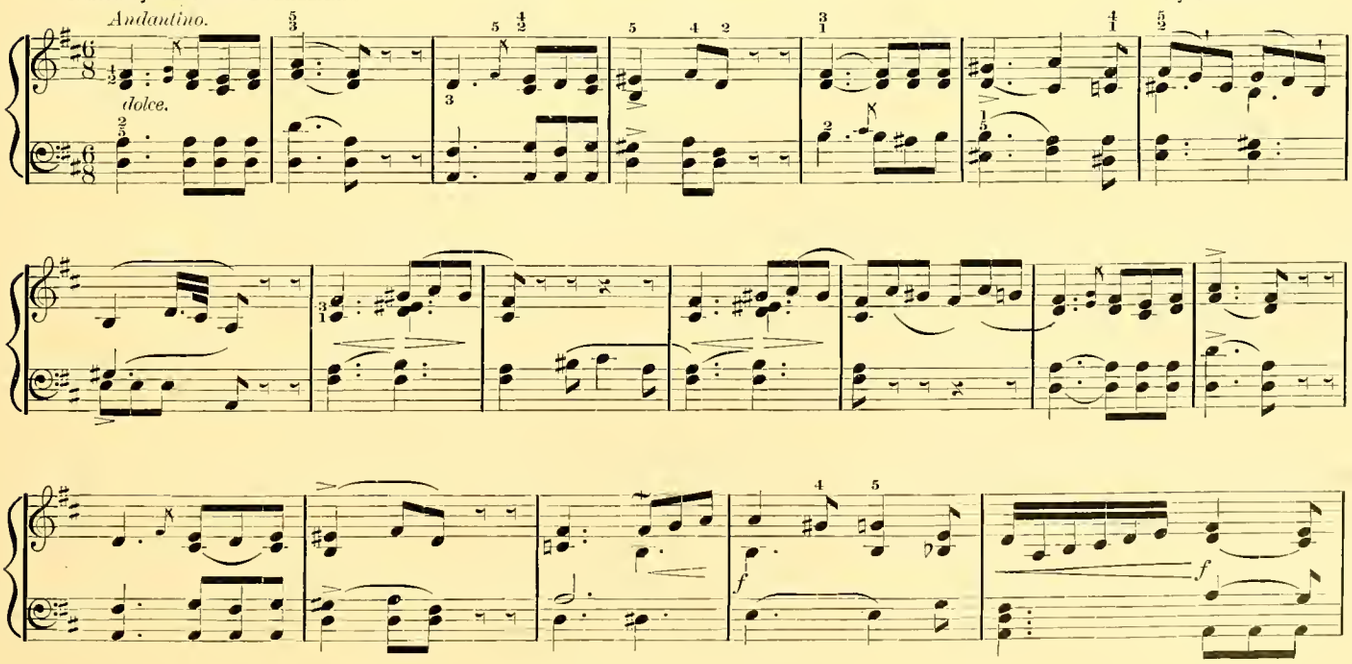
OLD SONGS.

ANDANTINO.

From the Opera of "SEMIRAMIDE."

Edited by BERNARD BOEKELMAN. By G. ROSSINI.



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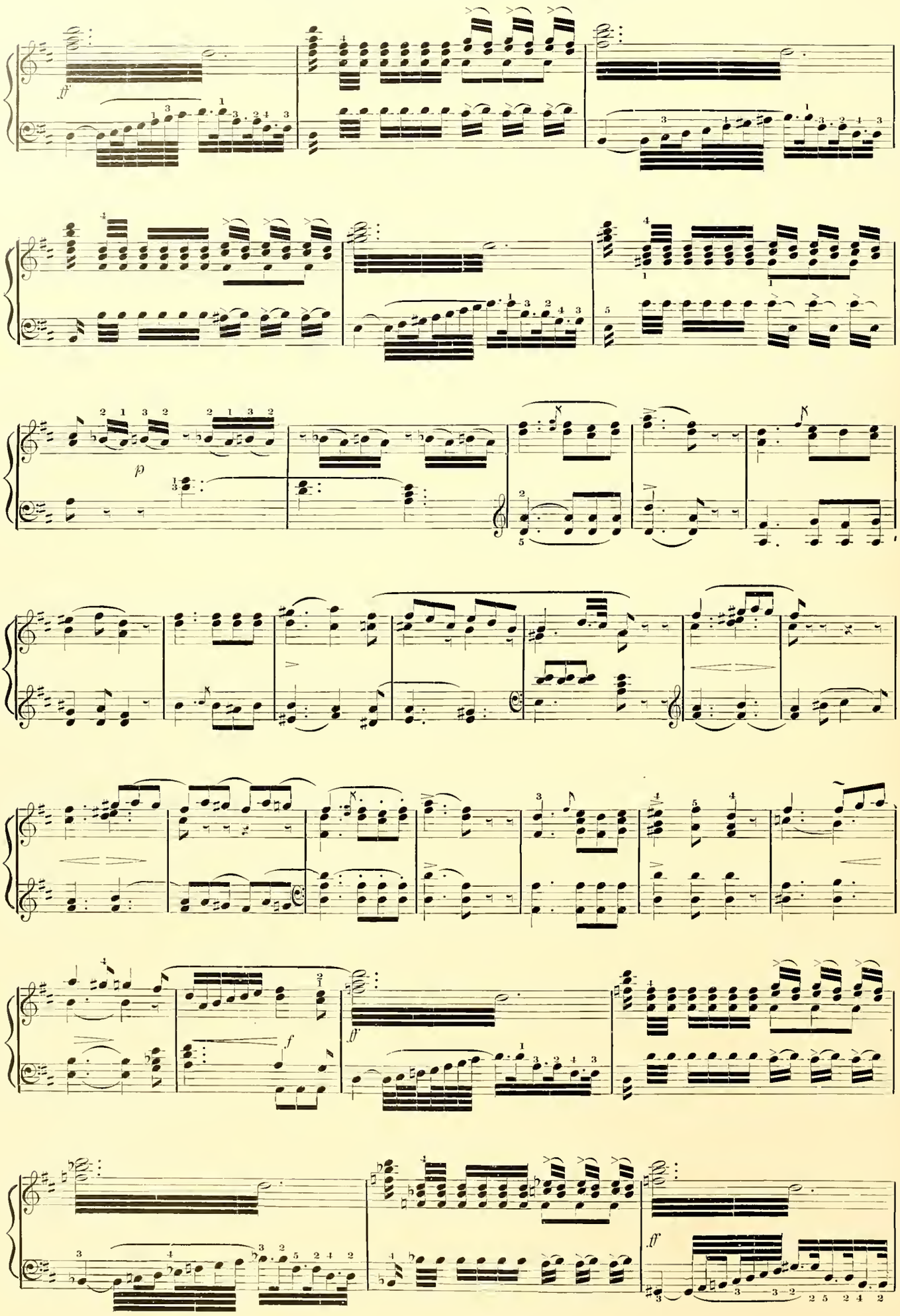
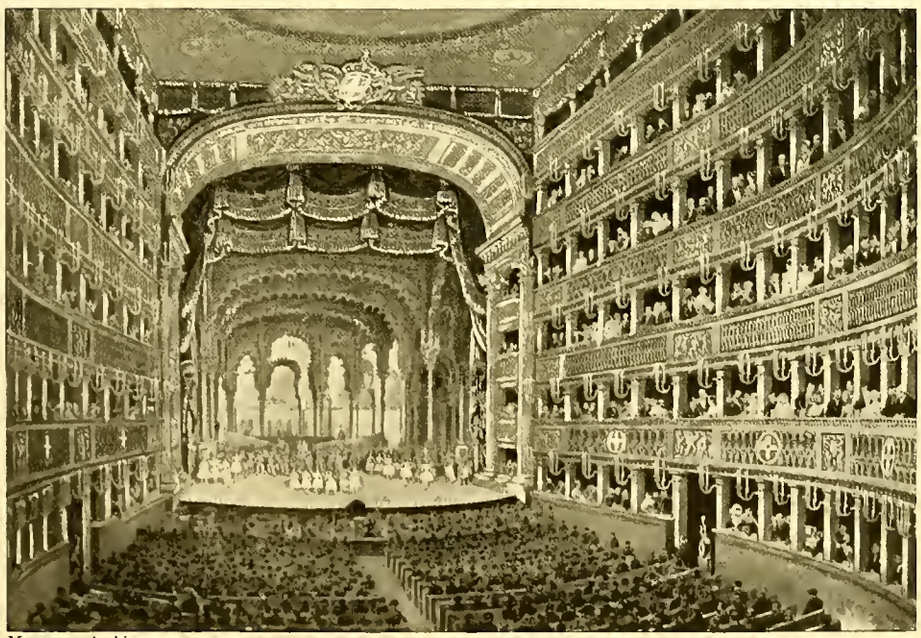

ff
p
f
ff
ff

p *p* *dolce.* *il basso sempre staccato.* *tenuto.*

pp *cresc.* *8va*



MEDRANO, Architect.

SAN CARLO, NAPLES.

Built in 1737 by Carasale, rebuilt in 1816 by Niccolini. Here Bellini's first opera, "Bianca and Fernando," Donizetti's "Lucia di Lammermoor," and operas by Rossini, Mercadante, and Ricci were first produced.

UNA VOCE POCO FA.

PATTI'S GREAT ARIA FROM THE "BARBER OF SEVILLE."

English words from "CAREW." G. ROSSINI.

PATTI IN CONCERT COSTUME.

Rosina.

Andante.

Young men fly when beau- ty darts am - o-rous glan - ces at your hearts, The fix'd mark gives the shoot-er aim, and ladies' looks have pow'r to maim, 'Twixt our lips..... and in our eyes wrapp'd in a smile or kiss love lies, Fly be - times,..... for on - ly they con - - quer love, that run a -

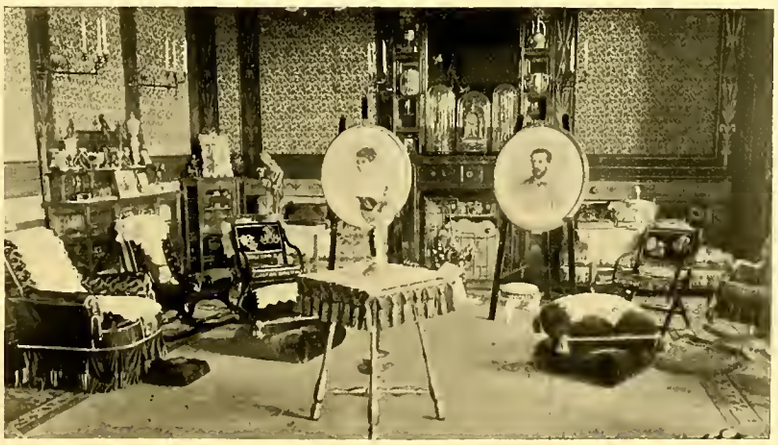
U - na vo - ce po - co fa, quì nel cor mi ri - suo - nò, il mio cor fe - rito è già, e Lin- dor fù che il pie - gò, si, Lin - do - - ro mio sa - rà, lo giu - ra - i, la vin - ce rò, si, Lin - do - ro mio sa - rà, lo giu - ra - i, la vin - ce -

way, Fly be-times, for on - ly they con - quer love, that run a -
rò. Il tu - tor ri - cu - se - rà, io l'in - de - gno aguz - ze -

way, Fly be-times, for on - ly they con - quer love that run a - way. 'Twixt our
rò; al - la fin s'a- che - te - rà e con - ten - ta io re - ste - rò, si, Lin -

lips..... or in our eyes, wrapp'd in a smile... or kiss love lies. Fly be-
do - - ro mio sa - rà, lo giu ra - i, la vin - ce - rò; si, Lin -

times,..... for on - ly they con - quer love that run a - way!
do - - ro mio sa - rà; lo giu - - ra - i, la vin - ce - rò.



PATTI'S DRAWING-ROOM AT CRAIG-Y-NOS.

IN QUESTA TOMBA.

Ludwig van Beethoven, born in Bonn, Dec. 17, 1770, died in Vienna, March 26, 1827.

English words by C. G.

BEETHOVEN'S MONUMENT IN VIENNA.

Lento.

In this dark grave en - fold - ed, Go,..
In que - sta tom-ba o - scu - ra la...

p

..... and leave me to sleep! Such as I lived, .. thou
scia - mi ri - po - sar; quan - do vi - ve - vo, in -

cresc.

false one, Do thou my mem - o - ry keep,— my mem - ory keep.
gra - ta, do - ve - vi a me pen - - sar, a me pen - sar.

f *p* *pp*

Free in these qui - - et
La - - - scia che l'om - - - bre i - -

shad - - ow's Leave..... my heart to.....
gnu - - de go - - - - - - dan - si pa - - - - ce al -

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Photogravure Goupil

Mozart directing his Requiem.

From the painting by Mihály Munkácsy

By permission of Mr Charles Sedelmeyer

From a Photograph by Aime Dupont, New York. Taken expressly for The Music of the Modern World.

FRANCESCO TAMAGNO AS SAMSON

IN SAINT-SAËN'S OPERA, "SAMSON AND DELILAH."

rest;..... Vex not my clay with
men,..... e non, e non bag -

cresc.

weep - ing, And i - - dle pain con-fess'd, with pain con - fess'd. Go,
nar mie ce - - ne - ri d'in - u - - ti - le ve - len. In

f *p*

leave me! in this dark grave en - fold - ed, Go,.... and leave me to sleep; Such as thou saw - est me
que - sta, in que - sta tom - ba o - scu - ra la - scia - mi ri - po - sar; quan - do vi - ve - vo, in -

cresc.

liv - ing, Do thou my mem - ory keep, my mem - ory
gra - ta, do - ve - via me pen - sar, a me pen

f *p*

f *p*

keep, Thou faith-less, faith - less heart!
sar, in - gra - ta, in - gra - - ta!

f *sf* *p*

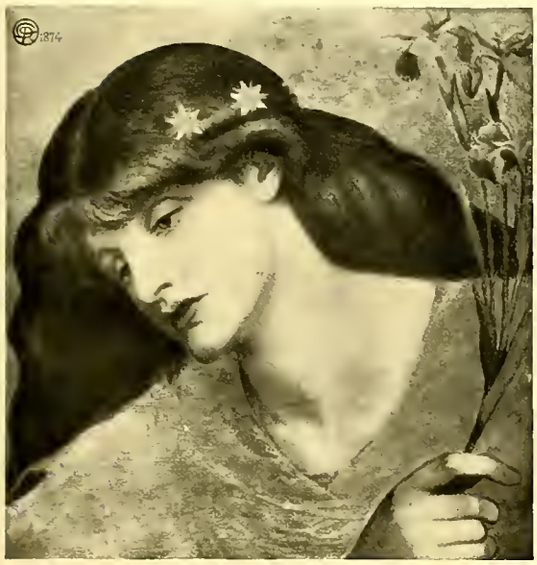
DETAIL FROM BEETHOVEN'S MONUMENT IN VIENNA.

SARABANDE.*

G. F. Handel 1685-1759. Classic School at close of Polyphonic Era.

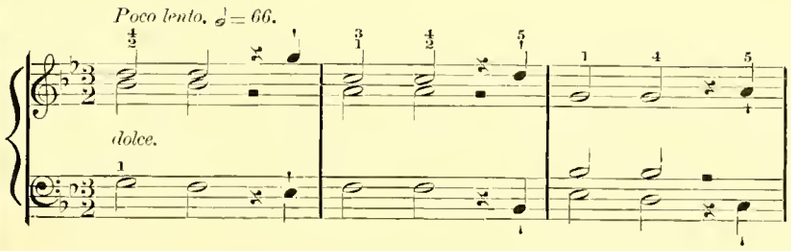
"The blessed damozel leaned out
From the gold bar of heaven;
Her eyes were stiller than the depth
Of waters stilled at even;
She had three lilies in her hand,
And the stars in her hair were seven.

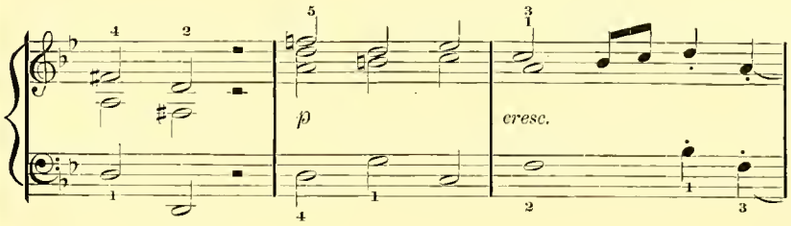
Her seemed she scarce had been a day
One of God's choristers.
The wonder was not yet quite gone
From that still look of hers,
Albeit, to them she left, her day
Had counted as ten years."

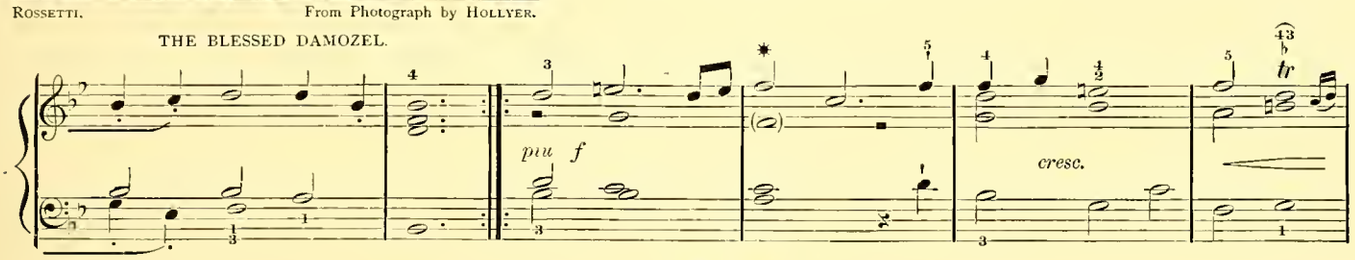


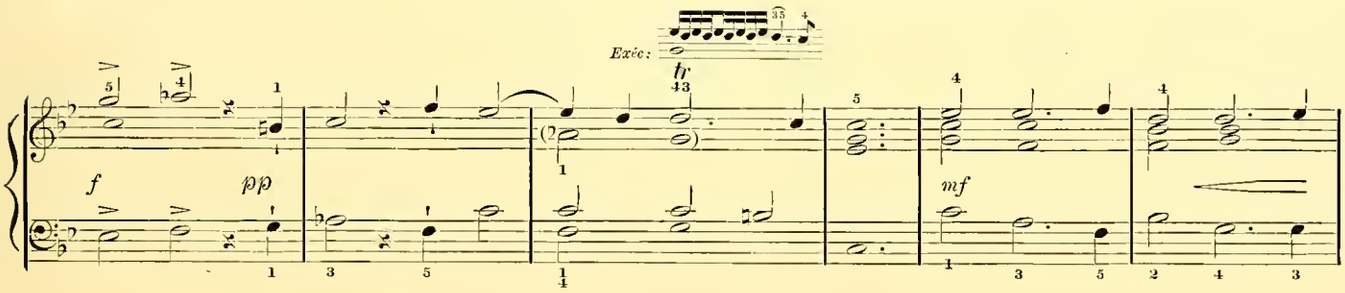
ROSSETTI. From Photograph by HOLLYER.

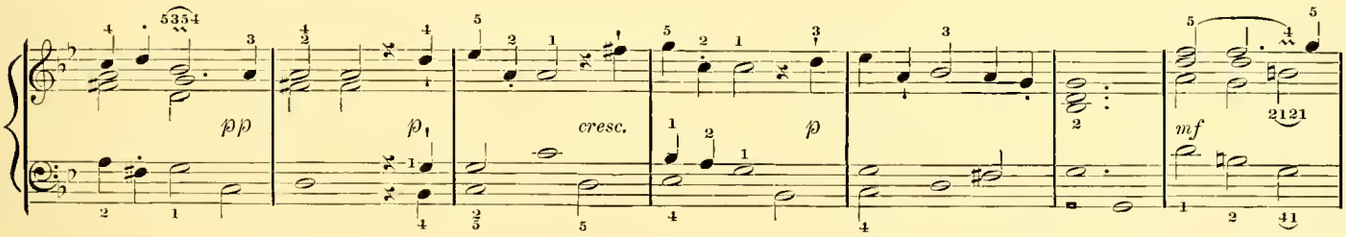
THE BLESSED DAMOZEL.

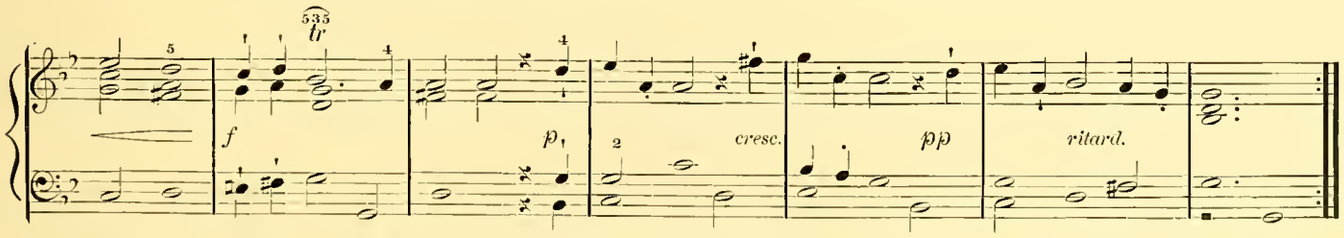












* Sarabande: considered a Spanish (Moorish) dance, originating in Arabia. Introduced as a society dance in France, about 1588.

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DEYROLLE. From Photograph by BRAUN CLEMENT & Co.

LA CHANSON DU PRINTEMPS.

ROAMING IN THE MORNING.

Robert Schumann, born June 8, 1810; died at Zwickau, July 29, 1856. German Romantic School.

Revised and fingered by BERNARD BOEKELMAN. From the "Kinder Album."

Allegro con forza (♪ = 120.)

f *f* *f* *f*

sf *sf* *non legato.* *dl'* *f* *f* *f*

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Hubert Herkomer pinxt D. Appleton & Co Photogravure Goupil

Richard Wagner.

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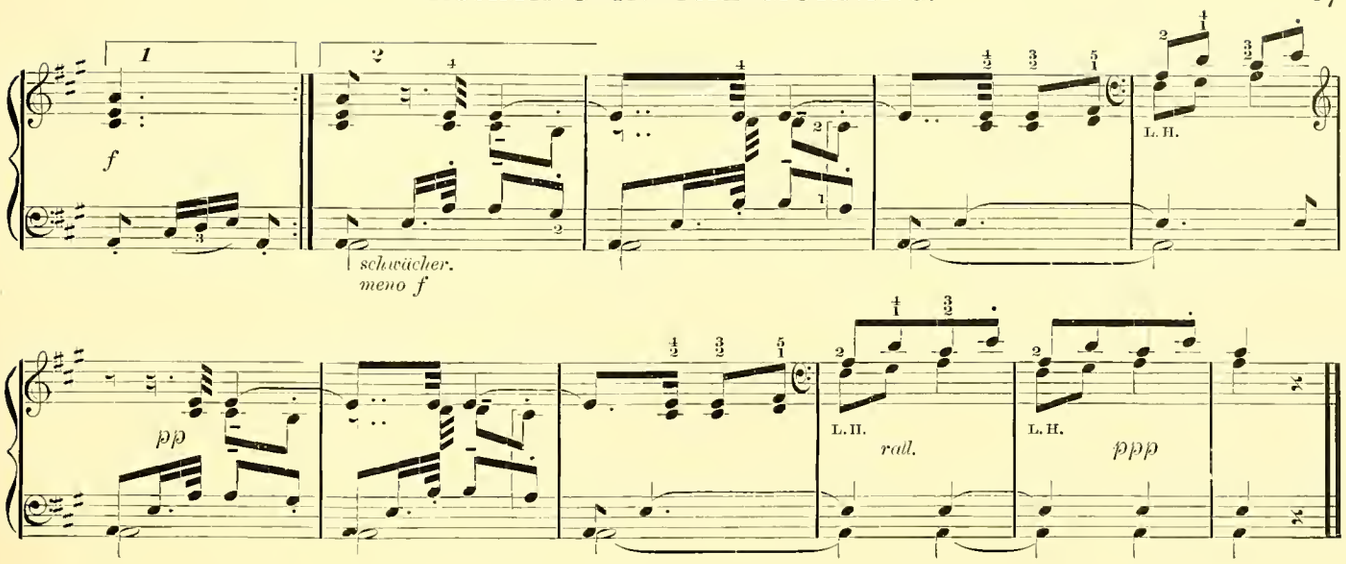
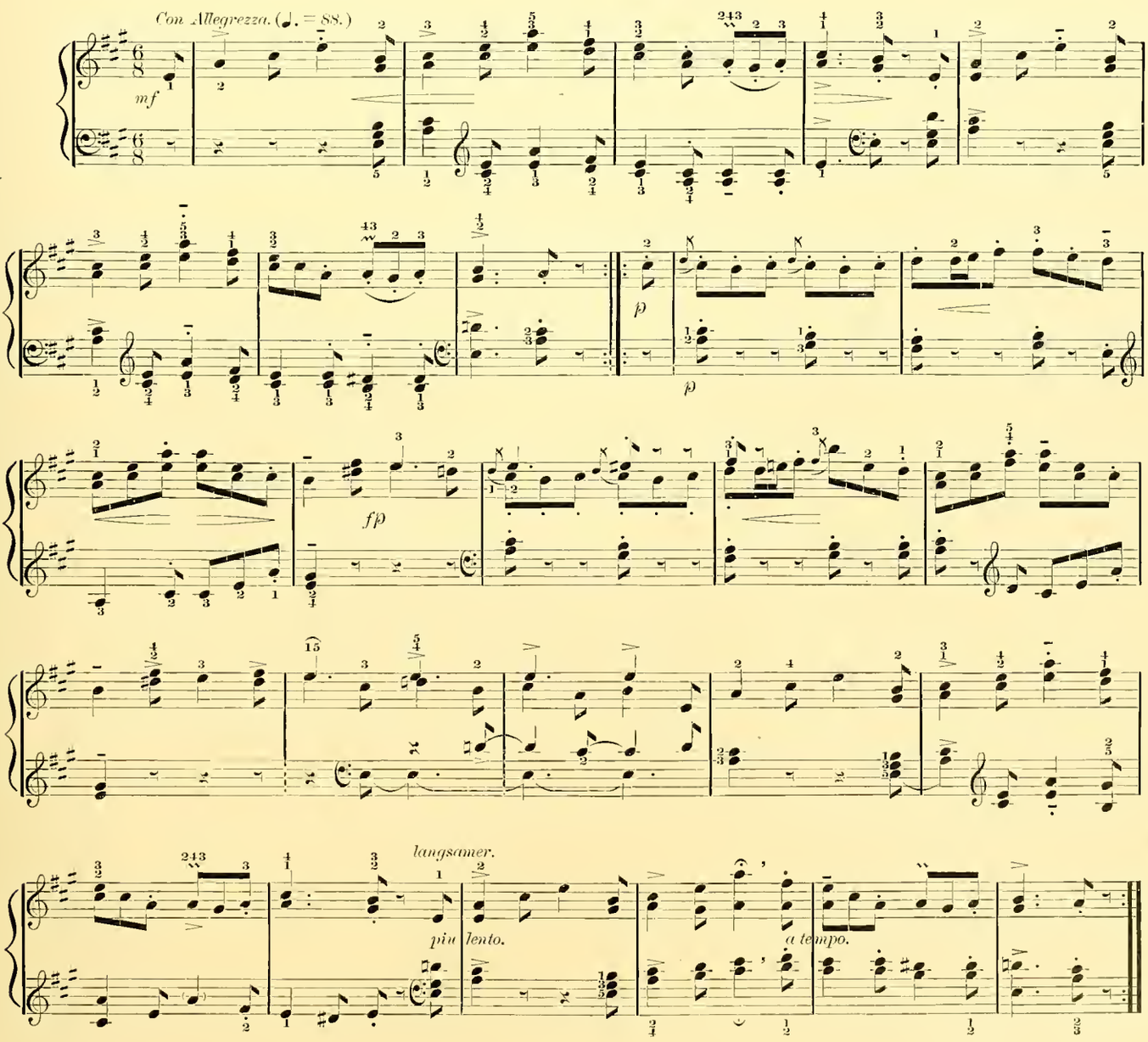


HARVEST SONG.

Revised and fingered by BERNARD BOEKELMAN. ROBERT SCHUMANN.



Sir Frederick Leighton.

SLEEPING FIGURE FROM IPHIGENIA.

NINA.

(SICILIANA.)

Giovanni Battista Pergolese, born Jan. 4, 1710, at Naples; died April 17, 1736. Italian School.

English words by C. G.

Contralto. *Andantino.*

Three days hath Ni - na slum - bered, hath slum - bered in deep re - pose, Feels
Tre.. gior - ni son che Ni - na, che Ni - na, che Ni - - na in

not the sun - beam play - - ing Up - on.. her.. cheek of rose. Cym-bal, and drum-beat, and
let - to se ne sta,... ..... in... let - to... se ne sta. Pif - fe - ri, tim - pa - ni,

flutes re - peat— A - wak - - en, O Ni - net - ta! A - wak - - en, O Ni - net - ta! A -
cem - ba - li, sve - glia - - te, mia Ni - net - ta, sve - glia - - te, mia Ni - net - ta, ac -

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wak - en, O Ni - net - - - - - ta, A - wake, nor slum - ber more! A - wak - en,.. O.. Ni -
ciò non dor - ma più,..... ac - ciò.. non.. dor - ma più: Sve - glia - te,.. mia Ni -

pp

wak - en,..... O..... Ni - -
glia - - te.. .... , mia..... Ni - -

net - - ta, A - wak - en.... O.... Ni - net - - ta, A - wake! nor.. slum - ber..
net - - ta, sve - glia - te,... mia.. Ni - net - - ta, ac - ciò... non.. dor - ma..

pp

more. more, A - wake! nor slum - - - - - ber more!
più. più, ac - ciò non dor - - - - - ma più.

a piacere.

f

dim

pp colla voce.

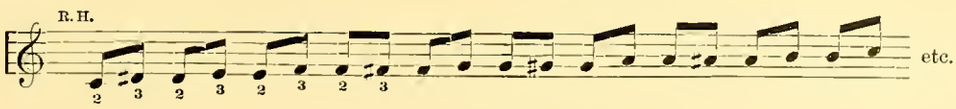
THE TWO-FINGER EXERCISE.

By Dr. WILLIAM MASON.

MUSIC LESSON. II.

SEVERAL of Liszt's pupils who have since become famous were once discussing the amount of time wasted in dry mechanical exercises—time which, better applied, would speed the student well on his way to virtuosity. Liszt came by and listened. "All true," said he, "but there is one little exercise which has come down from Hummel that I never give up. It does me more good than anything else."

Original form of the two-finger exercise.



Although Liszt was too musical to practise unrhythmically, he played this two-finger exercise on this occasion without rhythmical form — simply as a gymnastic exercise on the keyboard. When I came back from Weimar and began to teach, it occurred to me that the mind was not infinite, but finite, and required a definite beginning and end to all its mental processes; that it could not preside successfully over a series of motions repeated indefinitely—that is, without symmetrical form. This discovery was an entirely new standpoint for the study of technique, and I have lived to see the idea of rhythm as a factor of technique leaven all the judicious teaching in America. "It is strange," said Moscheles, in his book, Recent Music and Musicians, "that no one has ever thought of writing scales with accents. One day some one will found an instruction book on this plan." But scales had already been taught thus in New York for ten years.

Value of symmetry in technical practice from a psychological standpoint.

It is a practical fact that the mental energies will co-operate to carry the fingers through any given correlation of motions of which the end is foreseen, when they will flag and fail in the same routine if not braced to reach a certain definite goal. I applied this principle most successfully in the cultivation of velocity in scales and arpeggios by what racing men would call "spurts," as set forth in my "Touch and Technic." Even in the study of the elementary exercise with which this paper deals, a pupil will soon acquire a neat and precise delivery by the use of accents, when without them he will falter and stumble helplessly. Accent concentrates the thoughts, introduces symmetry, and therefore comparison, and thereby makes the first steps toward equality of touch and toward feeling for phrasing. There are two other advantages to be derived from the use of accent. Each accented

How to apply the mind to the production of a series of motions.

Value of accent to the will in the study of velocity.

From a painting by R. Poetzelberger.

MENDELSSOHN AND HIS SISTER FANNY.

tone should be preceded and followed by a tone contrastingly light. Thus the tension of the accenting fingers is followed by the relaxation of feeling caused by the preparation of the following soft tone. This promotes an elastic and controlled attack, and as a consequence a musical quality of timbre.

Value from the physiological side.

Value of accent in æsthetics.

Coincident with the cultivation of the rhythmic instinct arises a desire for intelligent musical expression. Thus the artistic talent of the student is awake and active from the first lesson to the last. Properly applied, the principle of accent brings the whole field of technique—scales, arpeggios, double notes, chords, and octaves—under control. These more advanced subjects are fully exploited in my published works. This paper concerns itself with the "two-finger exercise," which lies at the foundation of all technique. A lady once asked whether Schumann wrote Kreisleriana to illustrate the two-finger exercises, or Mason got the two-finger exercise out of Kreisleriana. That is a good example of the way in which these accented motions enter into the most advanced technique and the most romantic composition.

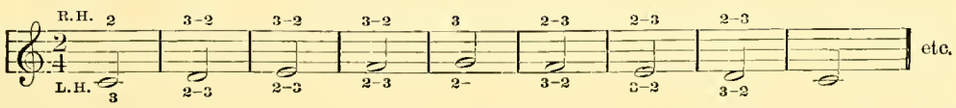
Relaxation the beginning of control.

The first step toward any correct motion whatever in piano technique is to obtain control of the muscles of the fore and upper arm. Draw your finger sharply from the key, and at the same time drop your wrist and watch how the muscles concerned contract almost up to the shoulder. Before your finger can make a correct attack on a key you must learn to relax all these muscles at will. "Devitalization" is the modern word for this complete relaxation. Perhaps "limpness" is simpler and more expressive. After the attack the muscles used must immediately become limp, and the muscles which should not participate in the motion must be limp all the time. To acquire this control, practise letting the whole arm fall so that some one finger—say the index—comes in contact with a key, and hooking on to it prevents the arm from falling farther. This is "attack by weight." "Attack by weight" and "attack by stroke" produce totally different qualities of tone. The mellow and full quality obtained by attack by weight should be acquired as soon as possible. The exercise described above may be called the "drop and finger-tip." It should be practised with each finger separately. When you have observed the sensation of the muscles of your arm so that you know when they are contracted and when relaxed, study the following exercise. Begin every exercise with a down-arm touch—i. e., attack by weight, but proceed with this one with attack by stroke.

Action must be followed by repose.

Drop and finger-tip exercise.

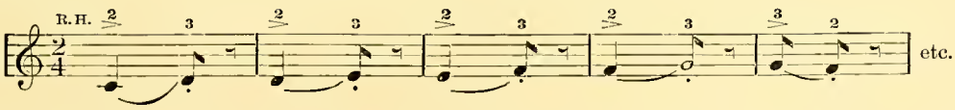
Exercise to obtain a firm attack.



Lift the fingers high from the knuckle joints and bring them down promptly and firmly upon the keys. The muscles of the attacking finger, which are located in the forearm, may be tense at the moment of stroke, but must relax as soon as the attack is made and the weight of the finger has settled on the key. In any technique where the seat of the motion is in the knuckle joints the finger must be elastic, free from the weight of the arm until after the attack is made. When the finger has acquired the ability to rise freely in the knuckle joint the process of strengthening that joint begins. This I accomplished by means of the following exercise, which must be practised by each pair of fingers in turn.

Conscious relaxation must follow attack.

The two-finger exercise in rhythmic form.



Raise the index finger in the knuckle joint and strike C (the first key) with an accent, and therefore with some muscular tension. Stretch out the third (middle) finger and flex it inward suddenly so that the tip touches the palm of the hand. Do this firmly, but without accent; the tone produced must sing. In practising this exercise very slowly to strengthen the fingers there may be some tension in wrist and forearm. But later the whole arm must be perfectly quiescent, while the muscles belonging to the attacking fingers are in elastic tension during stroke, and then immediately relaxed. There is a difference between elastic tension perfectly controlled by the will and that turgid rigidity of the muscles from which they refuse

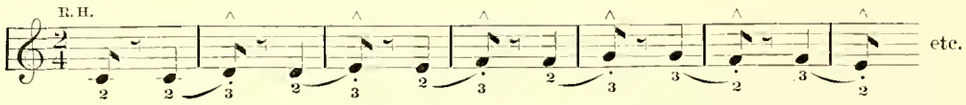
"Elasticity," "rigidity," and "relaxation" contrasted.

to recover. An habitual condition of involuntary contraction originates all the abominable sounds made by heedless thumpers, and is responsible for nearly all the failures of diligent students to acquire execution. In extreme cases it produces cramp, and ultimately scrivener's paralysis and weakened sinews. The palm of the hand in particular must not be allowed to become rigid. The normal condition of a pianist's hand in the act of playing is one of controlled elasticity, combined with relaxation at the completion of each motion; that is, the hand must not be flabby—it must be supple. In all correct attack three moments are clearly discernible: that of preparation—this should be deliberate; that of attack—this must be as swift as thought; that of recovery—this must be conscious. No matter to what point velocity may be carried, the mind must will and cognize these three different operations. When the fingers have all ascended and descended the scale, in the above exercise, let it be repeated as follows:

A bad tone results from rigidity.

The three moments discernible in correct attack.

Reversed accent of two-finger exercise.



Here the attack of the first finger is unaccented, and the strong accent of the second finger is accomplished by a quick, tense pressure, combined with a flexing motion, which brings the finger-tip to the palm of the hand, as before. Neither form of this exercise is complete without the other, but practised in alternation and with different degrees of energy and speed, the two become the most valuable foundation for technical study. The principle of studying passage playing by varying the rhythmic accent is technically most important. The most refractory run studied alternately in rhythms of three, four, six, and nine, becomes plastic and certain. Long rhythms are best for the purpose, because they promote greater smoothness. Scales, arpeggios, and figurated passages should be systematically studied in this way, and the result will be a fluent execution and a limpid tone.

The following étude by Rubinstein illustrates this lesson.

From a Photograph by E. S. Bennett, New York.

Dr. WILLIAM MASON TEACHING IN HIS STUDIO AT STEINWAY HALL.

From the painting by Herzog. By permission of the Berlin Photographic Co.

WATERFALL IN NORWAY.

PRÈS DU RUISSEAU.

(BY THE BROOKSIDE.)

Anton Gregor Rubinstein, born Nov. 30, 1830, in Wechwothincz, Bessarabia; died at Peterhoff, near St. Petersburg, 1894.
Sclavonic School, influenced by German Romantic.

Edited and fingered by Bernard Boekelman.

Vivace

mp

p

By permission of G. Schirmer, Publisher.

mp

p

cresc.

mf

FOREST IN SUMMER.

JEAN DE RESZKE AS ROMEO.

From the painting by E. MICHEL, by permission.

LE PIANO À LA COMPAGNE.

p

f

Più lento.
con espressione.

mf

rit.

p

pp

⁂ For small hands the sixteenth figures of this measure might be divided, the right hand to take the double-stemmed notes only.

KRUSEMAN VAN ELTEN.

SPRINGTIME IN THE WOODS.

HUNTING SONG.

(JAGDLIED.)

Original Key, E Major.

Mendelssohn-Bartholdy, born Feb. 3, 1809, in Hamburg. Died Nov. 4, 1847, in Leipzig, German Romantic School.

English translation by W. W. Ellsworth.

Op. 84, No. 3.

FELIX MENDELSSOHN-BARTHOLDY.

Andante con moto.

1. Mit Lust thät ich aus - rei - - - - ten durch ei - nen grü-nen Wald,.....
2. Die A - bend-strah-len brei - - - - ten das Gold-netz ü - ber'n Wald,.....

1. With joy I ride thro' for - - - - est, o'er field and mead-ow fair;.....
2. A net of sun - set glo - - - - ry streams downward from the sky,.....

Da - rin da hört' ich sin - - - - gen drei Vög - 'lein wohl - ge - stalt;.....
Und ihm ent - ge - gen strei - - - - ten die Vög - 'lein, dass es schallt:.....

I hear the song - birds sing - - - - ing, three birds of plum - age rare.....
And in the net are strug - - - - gling the birds with flut - t'ring cry.....

Und sind es nicht drei Vö - ge - lein, so sind's drei Fräu - lein
Ich ste - he auf der Lau - - - er, ich harr' auf dunk - le

And if they are not song - - birds, three maid-ens may they
I stand a - lone to list - - en, while soft - ly fades the

Copyright, 1895, by D. Appleton & Co.

fein, Soll mir die Ein' nicht wer - - - - den, so gilt's das Le - ben
Nacht, Es hat der A - bend - schau - - - - er ihr Herz wohl weich ge -
be, Ah, win I not the fair - - - - est, my life is dead to
light, The eve - ning shad - ows length - - - - en, the song is hushed in

mein, so gilt's das Le - - - - - - ben mein.
macht, ihr Herz wohl weich ge - macht.
me, my life is dead to me.
night, the song is hushed in night.

dim. *pp*

3. In's Ju - bel - horn ich
3. I wind the joy - ous

sto - - - - - sse, das Fir - ma - ment wird klar, Ich
horn, — the sky grows bright and clear, I

cresc. *f*

stei - ge von dem Ros - - - - - se, und zähl die Vö - gel - schaar,
jump from off my horse, I see the song - birds near;

Die Ein' ist schwarzbraun' An - - ne, die An - dre Bär - be - lein, Die Dritt' hat kei - nen
And one is dark - browed An - - na, and Bar - b'ra by her side, The third I name to

sf *sf* *sf* *p* *cresc.*

Na - - - - - men, die soll mein ei - gen sein, mein
no one, for she shall be my bride, shall

cresc. *p dol.* *dim.* *p*

ei - - gen sein, die soll mein ei - - - -
be my bride, for she shall be

- - - - gen sein.
my bride.

decresc. *pp*

From a painting by Hans Makart.

RETURN FROM THE HUNT.

À Mdme Miolan Carvalho.

AVE MARIA.

Sacred Melody adapted to the Ist Prelude of J. S. Bach.

d Original Key for Soprano or Tenor.

English words by C. G. By CHARLES GOUNOD.

Original in the possession of J. W. McLEAN, Washington, D. C. BODENHAUSEN.

MADONNA AND CHILD.

This beautiful Madonna is interesting because, like the Ave Maria to which it is prefixed, it is inspired by the modern romantic spirit, and is entirely modern in treatment.

Moderato.

p *Ped.* * *Ped.* *

Ped. * *Ped.* *

A - - - - - ve Ma -
A - - - - - ve Ma -

pp *Ped.* * *Ped.* *

ri - - - - - a,.....
ri - - - - - a,.....

Ped. * *Ped.* *

gra - - - ci - ous moth - - er,
gra - - - ti - a ple - - na

cresc. *Ped.* * *pp* *Ped.* *

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God..... is.... with..... thee, Bless - - - - ed be.... thou..... for
Do - - - mi-nus te - - cum be - - - - - ne - - di - - - - - - cta

cresc. *Ped.* *pp* *Ped.* *cresc.* *Ped.* *Ped.* *dim.*

aye! Yea, bless - - - - ed a-mong wom - - - en, bless - - - - ed a-mong
tu in mu - - - li - - - e - - - ri-bus, et.... .... be - - ne -

pp *Ped.* *Ped.* *cresc.* *p* *Ped.* *Ped.* *cresc.*

wom - - - en, And bless - - - - ed be thy babe,... ..... the babe thou bear - est, Je - - -
di - - - ctus, fru - - - - ctus..... ven - - - - tris..... tu - i Je - - -

p *Ped.* *cre* - - *Ped.* *scen* - *do.* *Ped.* *dim.* *Ped.*

cresc.

sus!..... Sanc - - ta Ma-ri - - - - a, sanc - - - ta Ma-
sus!..... San - - cta Ma-ri - - - - a, san - - - - cta Ma-

p *Ped.* *Ped.* *Ped.* *cresc.* *Ped.*

molto. *f* *p*

ri - - - a, Ma-ri - - - - a! Pit - - - - y.... and pray for us,
ri - - - a, Ma-ri - - - - a! O - - - - ra.... pro no - - bis,

mol - - - - - - *to.* *pp*

Ped. *Ped.* *Ped.* *Ped.*

Pit - - - - y.... and pray for us, Pray now for us sin - - - - ners, and
no - - - - bis pec - ca - to - - - ri - bus, nunc..... et.... in ho - - - - - ra, in

cresc. *molto.* *ff*

Ped. *Ped.* *Ped.* *Ped.*

1st ending. D. C. al Segno. *2d ending.*

pray..... for... us.... in the hour of our death. death.....
ho - - - - - ra.... mor - tis.... no - stræ. A- A - - - men. - men.....

dim.

Ped. *Ped.* *Ped.* *Ped.*

..... A - - - - - - - - - men.....

p *pp* *FINE.*

Ped. *Ped.* *Ped.* *Ped.*

ATTACK BY STROKE.

By S. B. MILLS.

MUSIC LESSON. III.

S. B. MILLS.

RUBINSTEIN once said to me, "The new-fangled notions of technique, by which legato and cantabile playing are sacrificed to the effort to obtain orchestral effects, will some day give place to the old ideas of Hummel and Moscheles." He lived to see his prophecy fulfilled. The technique of M. Paderewski, orchestral as it is in passages demanding such treatment, is grounded in the pure finger-motions taught by Czerny and Hummel. To their finger-work both Rubinstein and Paderewski owe the charm of their singing tone, their exquisite legato and their superb treatment of all cantabile and polyphonic forms.

The idea of equalizing the touch of the five fingers is not very old. My father was for many years organist of Gloucester Cathedral, England. Dr. Crotch told him that,

when Frouburger came from Germany and played Bach, every one was astonished at the peculiarity of his technique, and said, "He plays with his thumbs." After the new idea gained ground editors began to put a cross over the notes to be struck with the thumb. At first this member of the hand was pretty much confined to the white keys; now it is necessary to educate it to play black keys and white with equal facility, and with the same tone quality as that possessed by the fingers. As a means of obtaining these conditions, no composer equals Bach. Bach is daily bread to the pianist.

Use of five fingers comparatively modern.

There are three methods of evoking sound from the piano with the fingers, each useful in its place: (*a*) The key may be pressed downward by the muscular tension of the finger; this is attack by pressure. (*b*) It may be pushed downward by the weight of the arm; this is attack by weight. (*c*) It may be forced down by the velocity of the finger as it descends; this is attack by stroke.

The three fundamental methods of attack.

This paper will be devoted to a description of the last method of attack, a form of motion which is the basis of all figurated passages, of legato scales, arpeggios, double thirds, and of the flowing cantabile style.

Attack by stroke is the germ of all fine concert playing, because it produces a tone at once brilliant, firm, and carrying. Properly used, this tone fills the concert room, while other methods of attack lose in firmness or positiveness what they gain in other qualities. According to Henselt, the normal position of the hand is derived from the length of the fingers. Place your hand on the keys with the tip of the thumb turned slightly towards the palm, the tip of the little finger resting squarely on the key, not turned sidewise so that the side of the nail is in contact with the ivory. The other fingers should be curved so that the fleshy ball of the finger-tip (but not the nail) is in contact with the key. The ring finger should be more curved than the other fingers, to compensate for its weakness. Special attention should be paid to the knuckle joints; they should never be depressed below the level of the wrist. The knuckle joint of the little finger in particular must be educated to stand up firmly on its finger, so as to afford a good bearing for the finger in its stroke.

Attack by stroke the basis of pianoforte technique.

Normal position for stroke playing.

From the painting by Sir JOSHUA REYNOLDS.

MRS. SHERIDAN AS ST. CECILIA.

The little finger must not collapse.

The wrist must not rise above the level of the knuckles; in close legato playing it may fall below it. Whenever the wrist rises above the plane of the knuckle joints the weight of the hand and arm comes upon the fingers. The attack then degenerates into attack by weight, and the quality of the tone undergoes a change.

Position for the wrist.

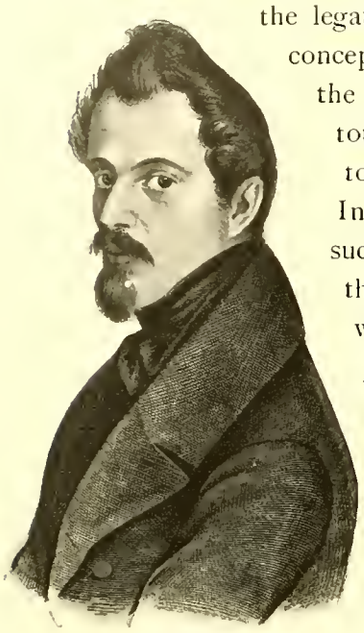
The finger should be prepared for stroke long in advance, and not raised at the moment of attack. The muscles which support the finger in the air should be relaxed at the moment when the opposite muscles bring the finger swiftly down on the key. This is practically impossible if the finger be jerked up exactly when it should be going down. The proper moment to prepare the finger for the stroke is that when it rises from the key whose note has expired. Thus, instead of two opposite and almost simultaneous motions in attack by stroke, there should be only one.

The fingers must always be prepared for stroke.

The fingers, however, must be raised to produce the accented tones, not jammed down with a pull from the wrist. The wrist must be perfectly loose, but also perfectly quiet, in stroke playing by the finger. The higher the elevation of the finger at the moment of attack the stronger the blow and the louder will be the tone.

How to produce accented tones.

The school of piano playing to which I adhere—which is also the school of Moscheles, Rubinstein, and Henselt—was much advanced by the greater deepness of touch and the enormous increase of tone resulting from the discoveries of the late Henry Steinway and his more famous son. This is the legato school, as opposed to the leggiero school of Tausig and Joseffy. My own conception of legato grew very much, in consequence of the great singing tone and the crescendo of tone, in response to pressure, offered by the piano I play. The touch of the pianist is more dependent upon the action and the peculiarities of tone of his instrument than people imagine.



HENSELT.

In legato playing there must be a perfect connection between the tones of the successive notes. This is dependent on the firm pressure upon each key until the precise moment that the next tone begins to sound. In finger-playing the weight of the arm is divided between the shoulder which supports the elbow joint and the playing finger which supports the hand and forearm. But the weight must always be on the finger which has already struck, and never on the finger which is in the act of striking. In pure finger-staccato all the weight of the forearm is supported by the muscles of the elbow. The stroke itself is exactly the same as in legato.

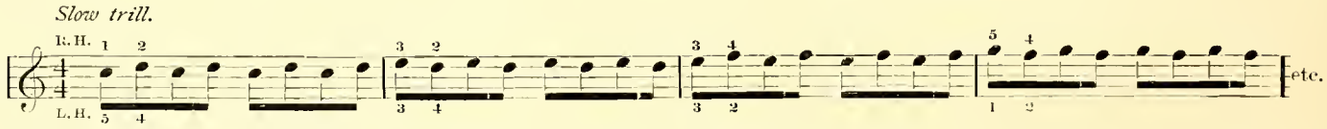
There is a good deal of tension in the finger while in contact with the key; the muscular pressure of the finger produces the full round tone so essential to a noble legato touch. This pressure is exerted by the nail joint of the finger, and on the strength of this joint the fulness of the tone mainly depends. Its loudness results from the strength of the knuckle joint, and its brilliancy and elasticity from the velocity of the finger in its descent on the key. It requires much more strength to play legato in pianissimo than it does to play forte, because the fingers must be prepared for stroke nearer the keys and the attack must be slower. The demand on the muscles is therefore much greater. Pianissimo practice is therefore very strengthening to the fingers; such a pianissimo as will carry, and sing; the opposite of that weak tone produced by a partial stroke.

What makes a full tone.

The secret of acquiring a good tone, an equal touch, and great velocity, lies in very slow practice. Piano passages should always be studied forte, forte passages piano, to obtain security of touch. All passages may be reduced for purposes of study to a series of slow trills—i. e., a careful alternation of each note with the note that immediately follows it. When you can play every note in a piece correctly in groups of two notes at a time, then you may play the piece in groups of three and four, but every note should be studied separately with reference to its two next neighbours. Thus the slow trill is the basis of the execution of all music, and is the first thing to practise. It should be studied with a careful ear to the perfect equality of loudness, and timbre of each tone and of each finger. Do not raise the finger too high, but make the attack as swiftly as possible.

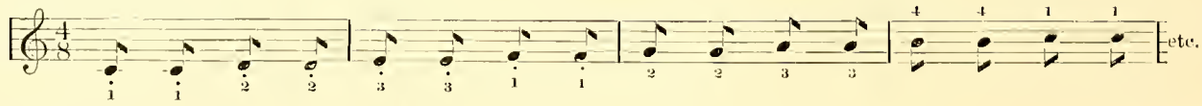
How to acquire a fine tone.

Slow trill.



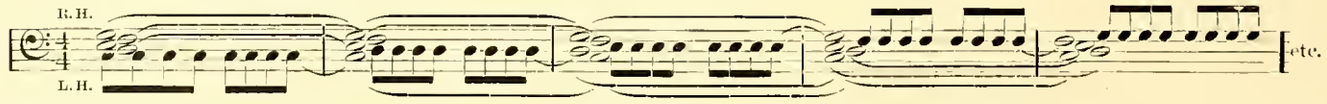
When it is desirable to gain velocity of execution, the following variation is most helpful:

Exercise for velocity.



If the fingers are not free and independent the form should be altered thus:

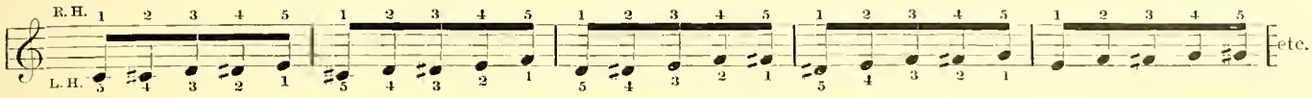
Exercise for independence.

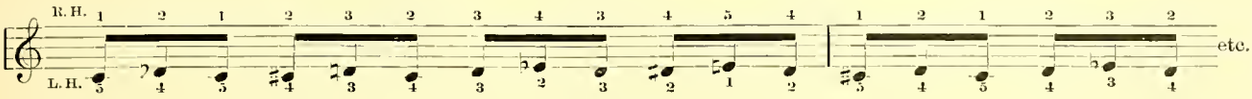


holding all unoccupied fingers down, and with a loose wrist and arm. The arm should always be relaxed.

To obtain perfect equality on all keys, the following exercise is the most valuable that I know:

Chromatic exercise for equality.





The ear should not be able to detect the stroke of the thumb by its sound, or any difference between white keys and black.

RONDO.

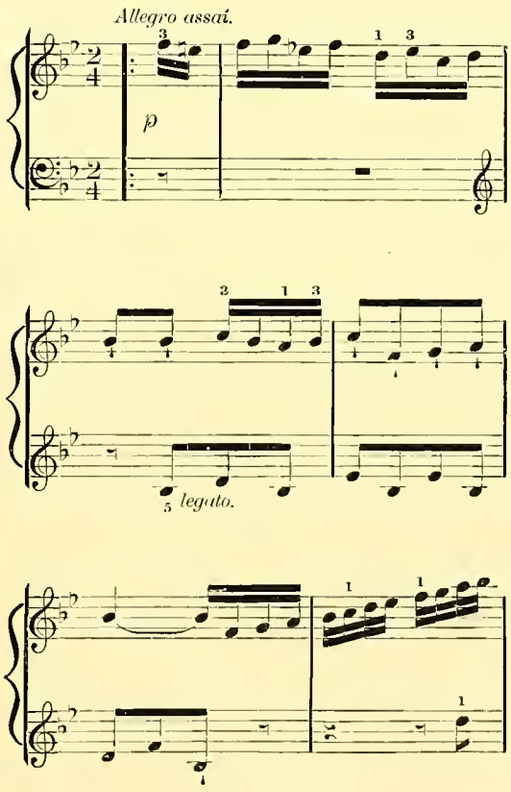
From SONATA IN B FLAT MAJOR, Op. 47.

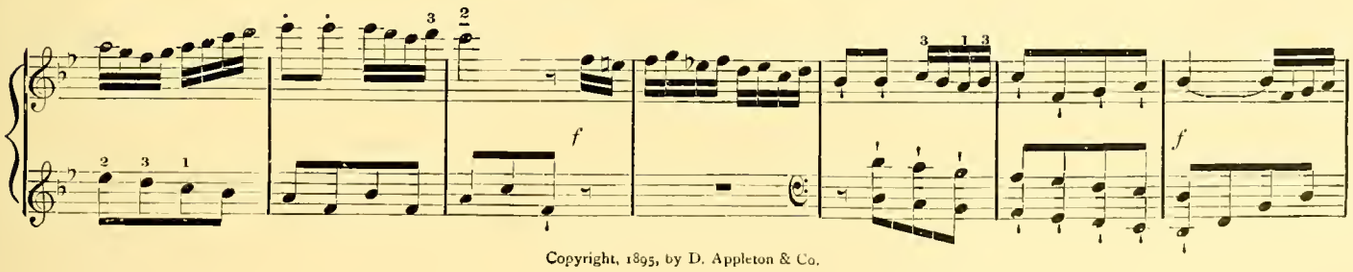
Muzio Clementi, born in Rome, 1752, died at Evesham near London, March 10, 1832. Classic School.

Revised and fingered by BERNARDUS BOEKELMAN.

ROMNEY. From Photograph by HOLLYER.

DANCING CHILDREN.





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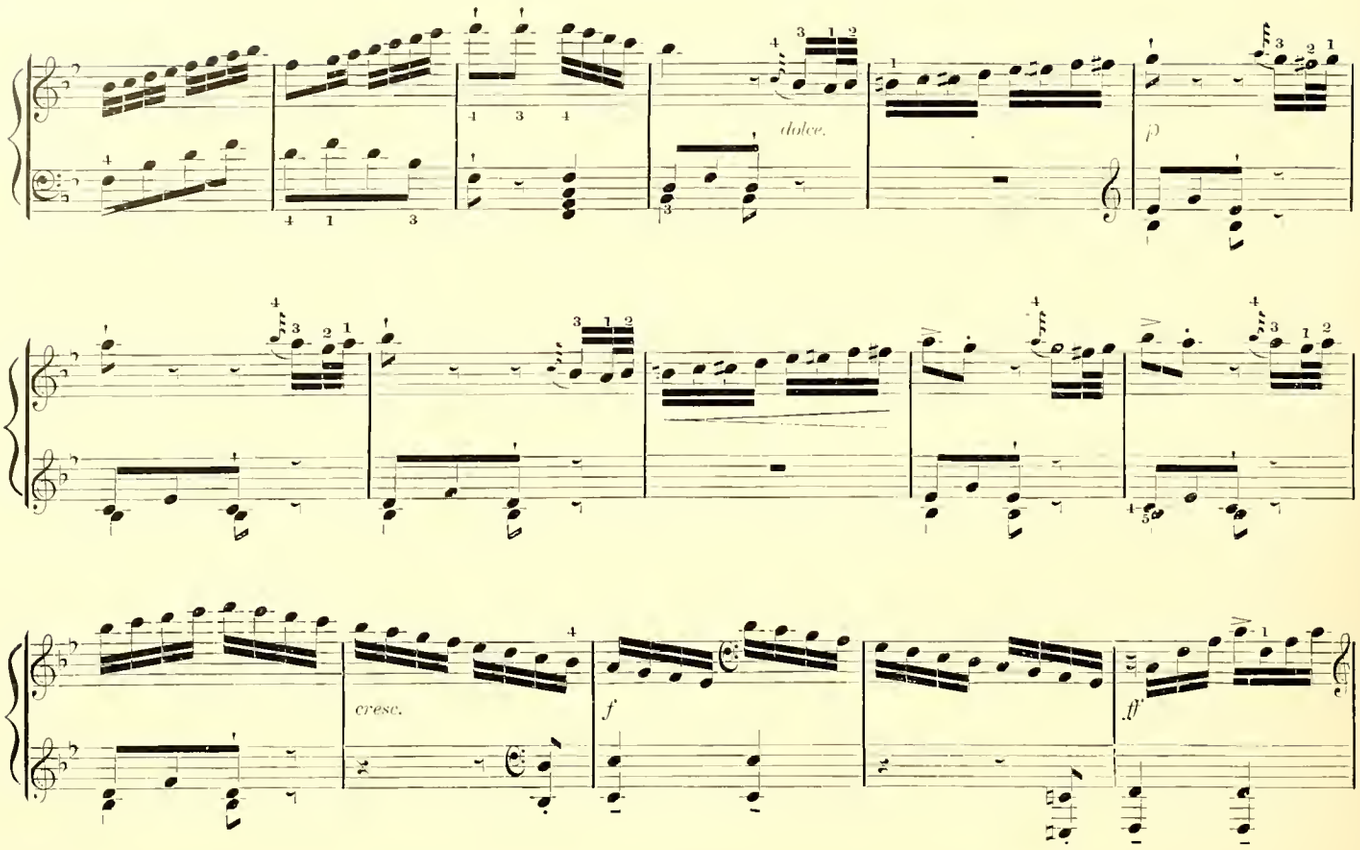


From the painting by Ettore Tito.

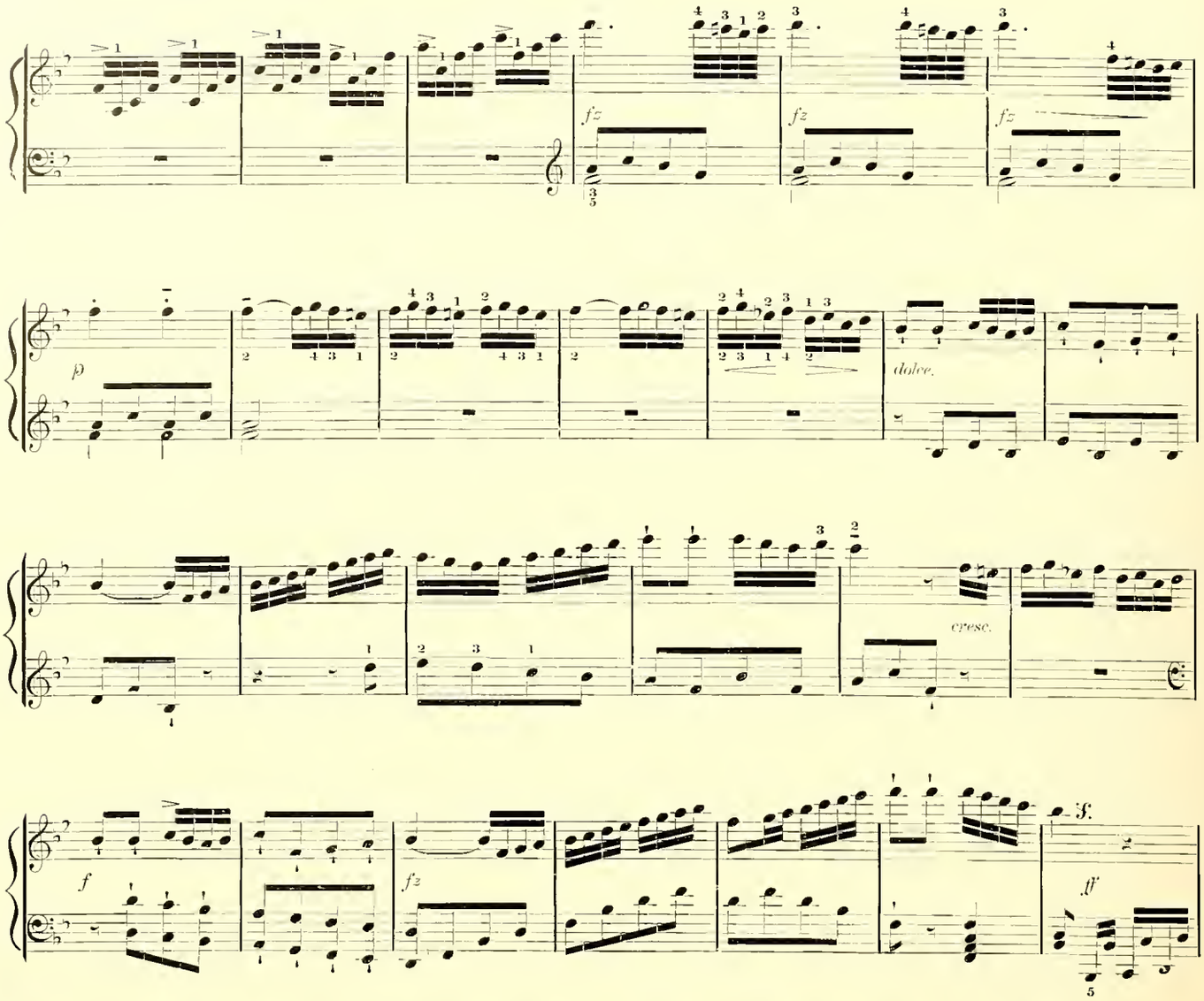
RING AROUND A ROSY.

The Dancing Lesson

From the painting by V. Palmard

From the original painting by MANET. By permission of DURAND-RUEL.

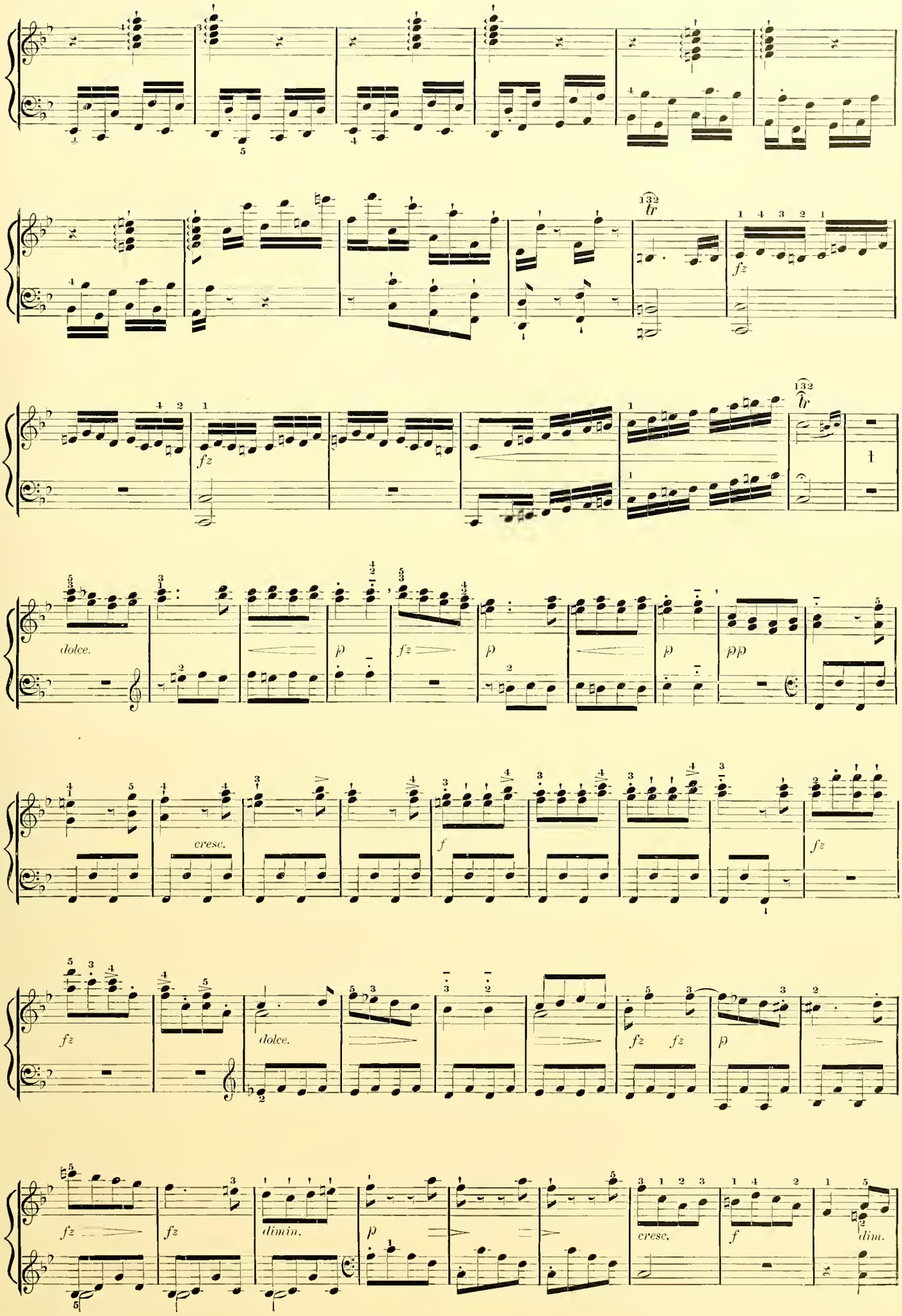
FAURE AS HAMLET.



From the painting by FRANS MOORMANS.

VILLAGE ROUND.

The classic rondo is a piece of music having one principal melody, to which a return is always made after the introduction of new matter. The English round is an endless cycle of repetitions of a melody so constructed that, by recommencing at different rhythmical periods, it forms its own harmony; for example, "Scotland's Burning." The name round, or roundel, is also applied to an old dance in which the partakers joined hands and moved around in a circle. The music to which these pictures form the illustrations is a classic rondo, of which the motif reflects a dance of this description.


fz
fz
dolce.
p
fz
p
p
pp
cresc.
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cresc.
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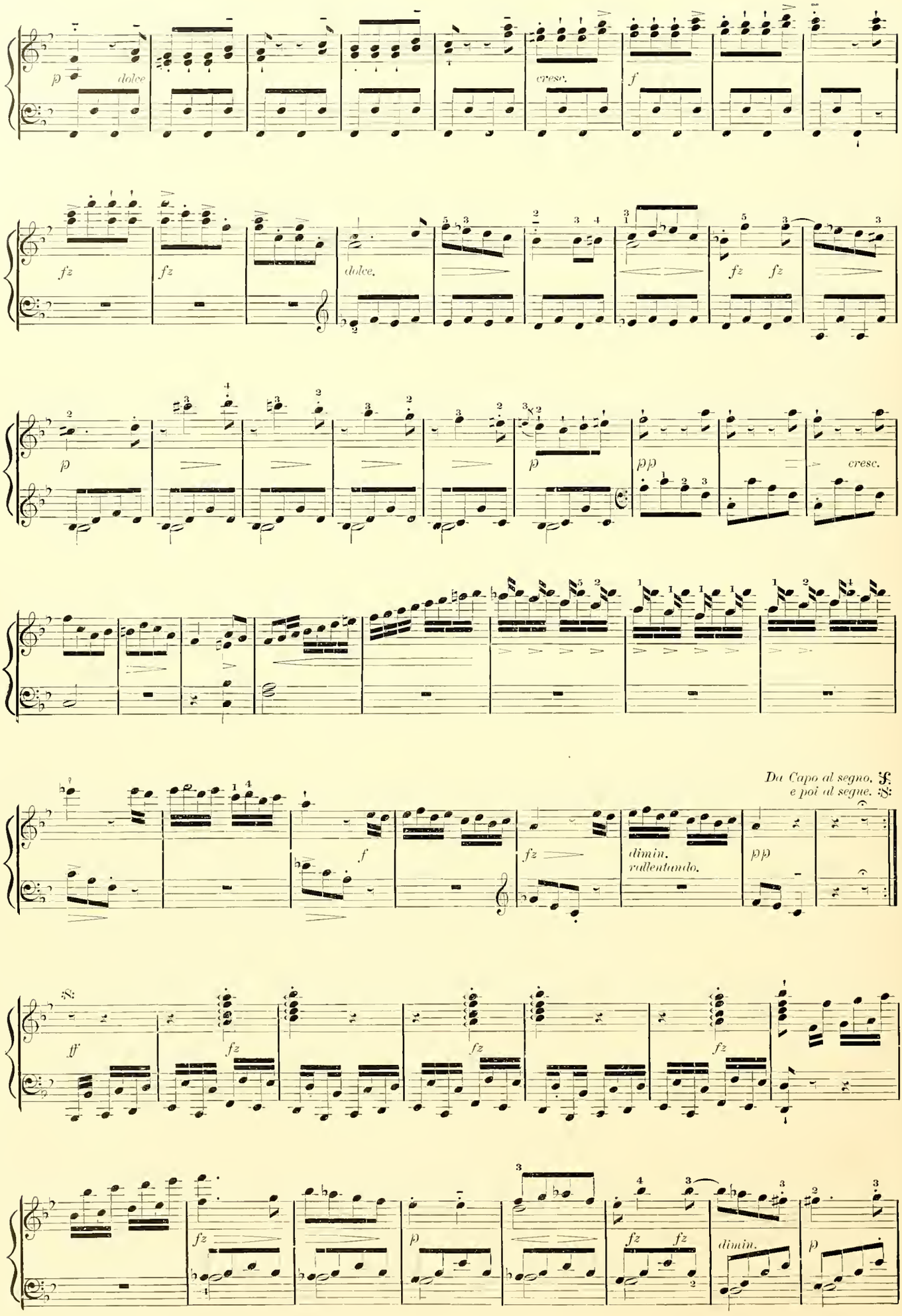
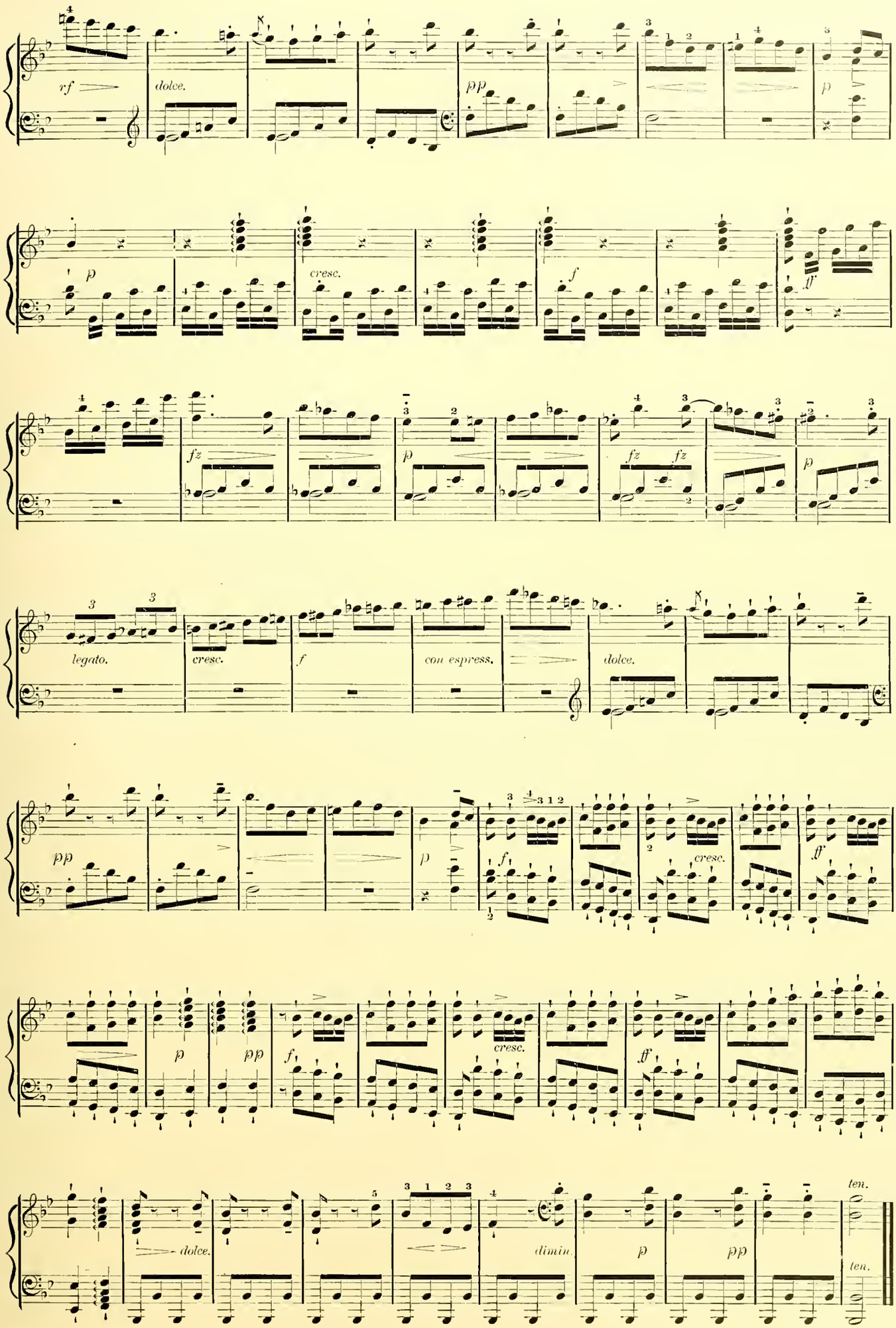
dim.


p
dolce
cresc.
f
fz
fz
dolce.
fz
fz
p
p
pp
cresc.
Da Capo al segno,
e poi al segue.
f
fz
dimin.
rallentando.
pp
ff
fz
fz
fz
fz
fz
p
fz
fz
dimin.
p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dolce.
pp
p
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cresc.
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fz
fz
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legato.
cresc.
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con espress.
dolce.
pp
p
f
cresc.
ff
p
pp
f
cresc.
ff
dolce.
dimin.
p
pp
ten.
ten.

HOW TO ACQUIRE A DELIGHTFUL TOUCH.

By B. J. LANG.

MUSIC LESSON. IV.

B. J. LANG.

My dear Pupil: It is universally admitted that no two persons produce exactly the same sounds from one and the same instrument; no two persons have quite the same touch; that is to say, the same music played in the same tempo by A and then by B will produce two differing results. The causes of this fact are both too numerous and too obvious to need mentioning.

My purpose in this lesson is to aid you to develop as an important part of your technique the power to graduate and vary with freedom and ease the dynamic force of every tone you produce, whether that tone be one of many consecutively and swiftly played, one of a few quite slowly played, or one of few or many simultaneously played.

Be your characteristics of temperament, poetic sensibility, personal magnetism, imagination, etc., what they may, you must zealously cultivate such technical ability as will be serviceable in the more subtile expression of your art, as well as in the well-defined and practical. For the purpose of obtaining the power to graduate a series of tones, to colour in divers ways everything which you play, and to produce the chiaroscuro in pianoforte playing which is one of its ever-varying charms, I commend to your most industrious pursuit the following forty exercises, each of which should be played not less than one minute at a time, and invariably once a day, together with whatever you may otherwise play during a given month. Practise these exercises slowly, at the rate of one hundred notes a minute for one half the time, and as rapidly as you can the other half.

Lesson consists of forty exercises, each to be practised one minute daily for a month.

The graduation of tone should be constantly kept up; but the playing from day to day should vary from the most extreme "overlapping" legato to an extreme staccato, always holding to the one or the other for the whole sitting. You also should sometimes use an abrupt hammer blow, and at others the most caressing pressure of the key that is possible. Each different method thus indicated should be separately pursued for one day at least. By carefully practising this series of exercises one month in each year, be your

Use all possible combinations of weight, stroke, and pressure touches.

By permission of Davis & Sanford.

THE PIANIST.

general method of playing reasonably good, I can safely promise that you will acquire (to such a degree as is physically possible with you) the means of producing such dynamic nuances in your pianoforte playing as your artistic nature may conceive.

Play very softly and also very loudly.

If you would fully appreciate the importance of this lesson, try to play a few passages of unusual difficulty quite softly and without here and there missing a sound; the result of such an attempt would probably show that to execute a passage distinctly and clearly and with even force is one thing, while to play it with varying force is quite another. I doubt if any exercises, no matter what their special purpose may be, should be played without variation in quantity and quality of tone. The very name as well as nature of the instrument which we are trying to learn to use, and whose possibilities we hope to fathom, is "soft-loud." Every pianoforte performer of excellence has become what he is through persistent study of himself and of his instrument.

Physical force, speed, and endurance are qualities of great value, but they must be supplemented by every possible adjunct in the way of power of control.

Put your mind on what you are doing.

I am trying to excite your interest in a matter that means acquiring ability to control powers which we will presume you already possess to a reasonable degree. Give these simple exercises a fair trial and you will be rewarded for your pains.

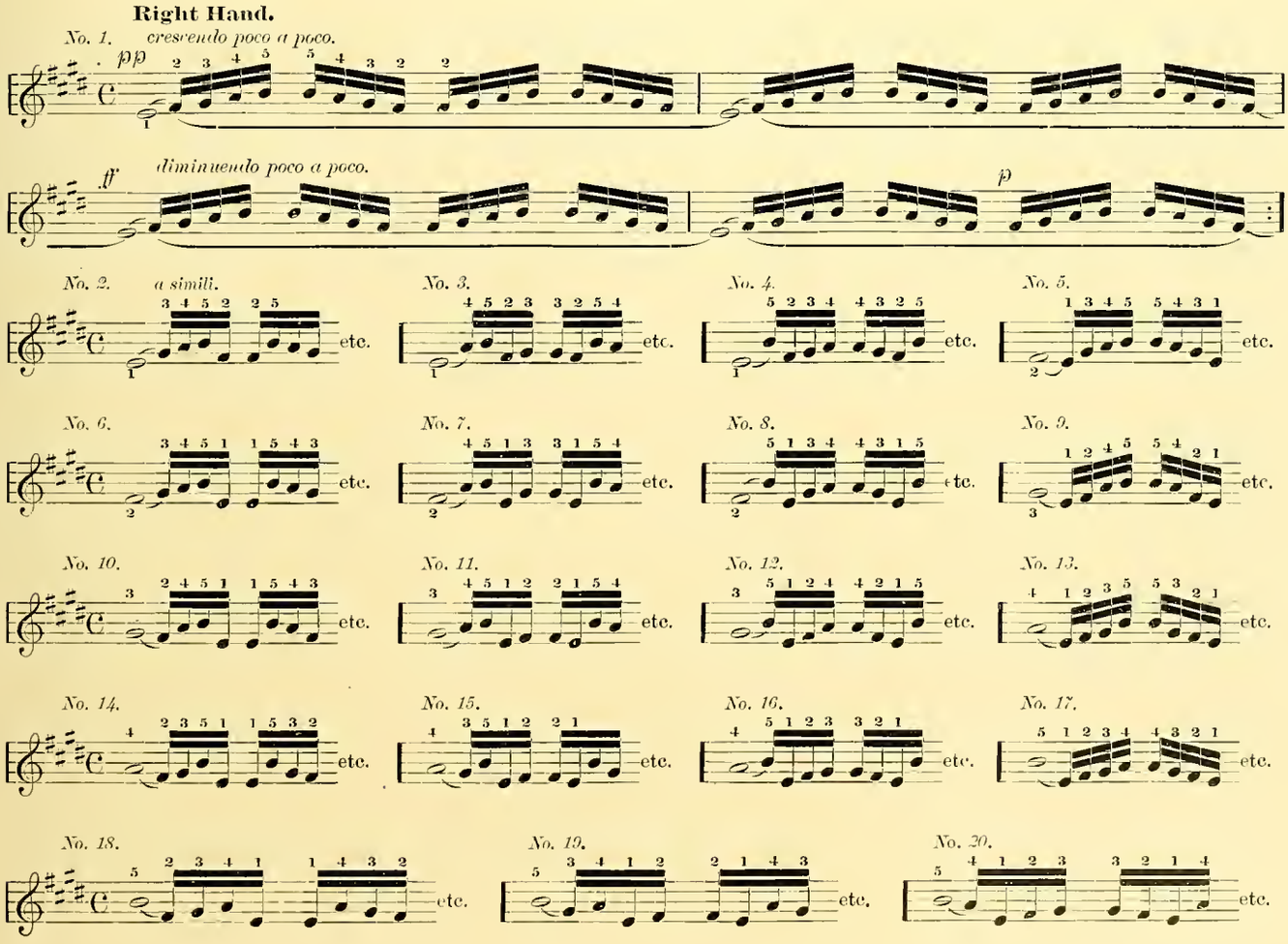
Invariably charge each set of eight strokes with as earnest a desire to increase or diminish in loudness the sounds produced as you would if those tones were the component parts of a beautiful musical phrase.

Although these exercises are written in E major, they should be practised also in C and B major, and in A flat, D flat, B flat major.

It is absolutely necessary to transpose these exercises.

A very helpful companion to these exercises would be the practice of double thirds and sixths in the various major and minor keys, always playing either the lower or higher note of each third or sixth in each hand much louder than its mate. The first twenty exercises are for the right hand, the other twenty for the left.

Right Hand.



No. 21. **Left Hand.**

pp cresc. poco a poco.

ff dim. poco a poco.

No. 22. 1 3 4 5 2 2 5 4 3 etc.

No. 23. 1 4 5 2 2 3 2 5 4 etc.

No. 24. 1 5 2 3 4 4 3 2 5 etc.

No. 25. 2 1 3 4 5 5 4 3 1 etc.

No. 26. 2 3 4 5 1 1 5 4 3 etc.

No. 27. 2 4 5 1 3 3 1 5 4 etc.

No. 28. 2 5 1 3 4 4 3 1 5 etc.

No. 29. 3 1 2 5 4 4 5 2 1 etc.

No. 30. 3 2 4 5 1 1 5 4 2 etc.

No. 31. 3 4 5 1 2 2 1 5 4 etc.

No. 32. 3 5 1 2 4 4 2 1 5 etc.

No. 33. 4 1 2 3 5 5 3 2 1 etc.

No. 34. 4 2 3 5 1 1 5 3 2 etc.

No. 35. 4 3 5 1 2 2 1 5 3 etc.

No. 36. 4 5 1 2 3 3 2 1 5 etc.

No. 37. 5 1 4 4 3 2 1 etc.

No. 38. 5 2 3 4 1 1 4 3 2 etc.

No. 39. 5 3 4 1 2 2 2 4 3 etc.

No. 40. 5 4 1 2 3 3 2 1 4 etc.

ARMSTRONG. From Photograph by HOLLYER.

THE IMPROVISATION.

SPRING-SONG.

Revised and fingered by BERNARD BOEKELMAN.

ROBERT SCHUMANN.

M. NONNENBRUCH. By permission of the Berlin Photographic Co.

SPRING FLOWERS.

Innig zu spielen.
Con anima. (♪ = 112.)

mf

mf

fp

pp (*Verschiebung.*) *una corda.*

Tre corde.

f

Copyright, 1895, by D. Appleton & Co.

fp

pp (Verschiebung.)
una corda.

f
Tre corde.

(Etwas langsamer.)
meno mosso.

fp

PASSION.

English words by C. G. BEETHOVEN.

DETAIL FROM BEETHOVEN'S MONUMENT IN VIENNA.

Pit - y, Lord, thy faith - ful peo - ple,

cleanse their souls from all their sin, That with

qui - et mind they tru - ly serve thee, O may they peace, thy peace and par - don win.

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TAKE, O TAKE THOSE LIPS AWAY.

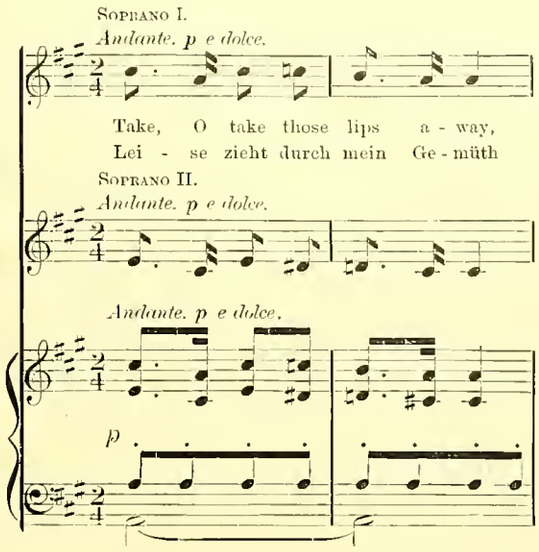
(FRÜHLINGSGRUSS.)

Niels W. Gade, born Oct. 22, 1817, at Copenhagen, died Dec. 22, 1870, at Copenhagen. The early classical romantic school of Mendelssohn.

German words by HEINE.
English words by SHAKESPEARE.

BARTOLOZZO. From Photograph by HOLLYER.

CUPID'S MANUFACTORY.



That so sweet - ly are fore - sworn, And those eyes,— the break of day, Lights that do mis -
lieb - lich - es Ge - läu - - - te; Klin - ge, klei - nes Früh - lings - lied, kling' hin - aus in's

p

fz

p

p e dolce.

lead.... the.... morn. But my kiss - es bring a - gain, Seals of love, but
Wei - - - - - te! Kling' hin - aus bis an das Haus, wo die Veil - chen

p e dolce.

p

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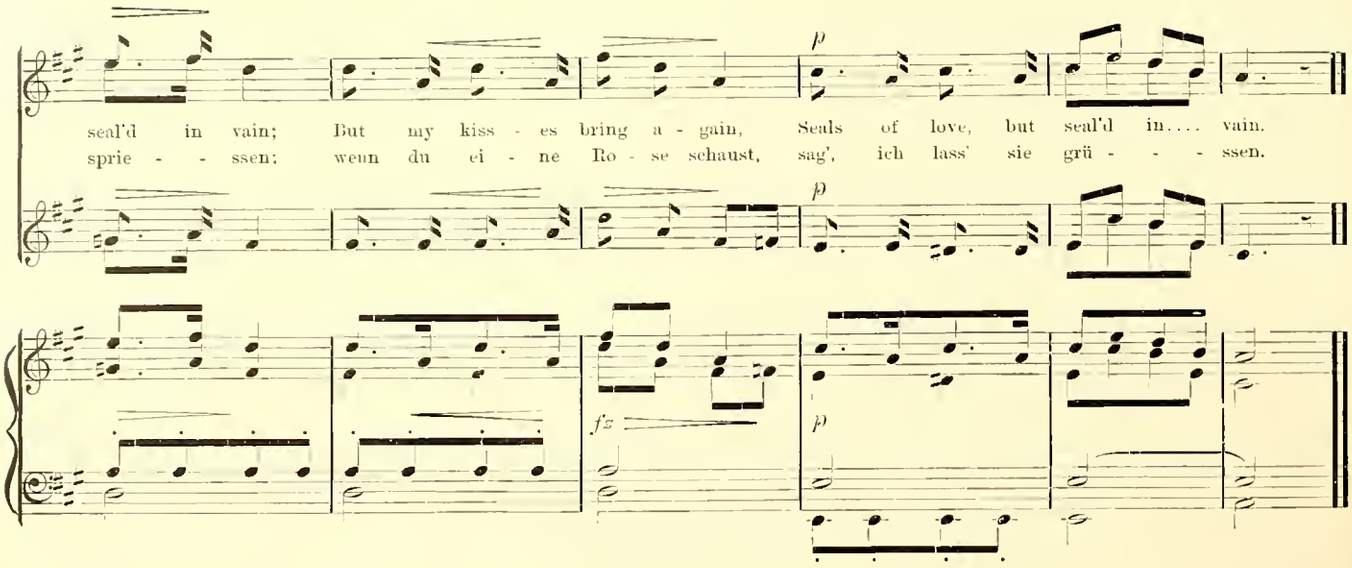
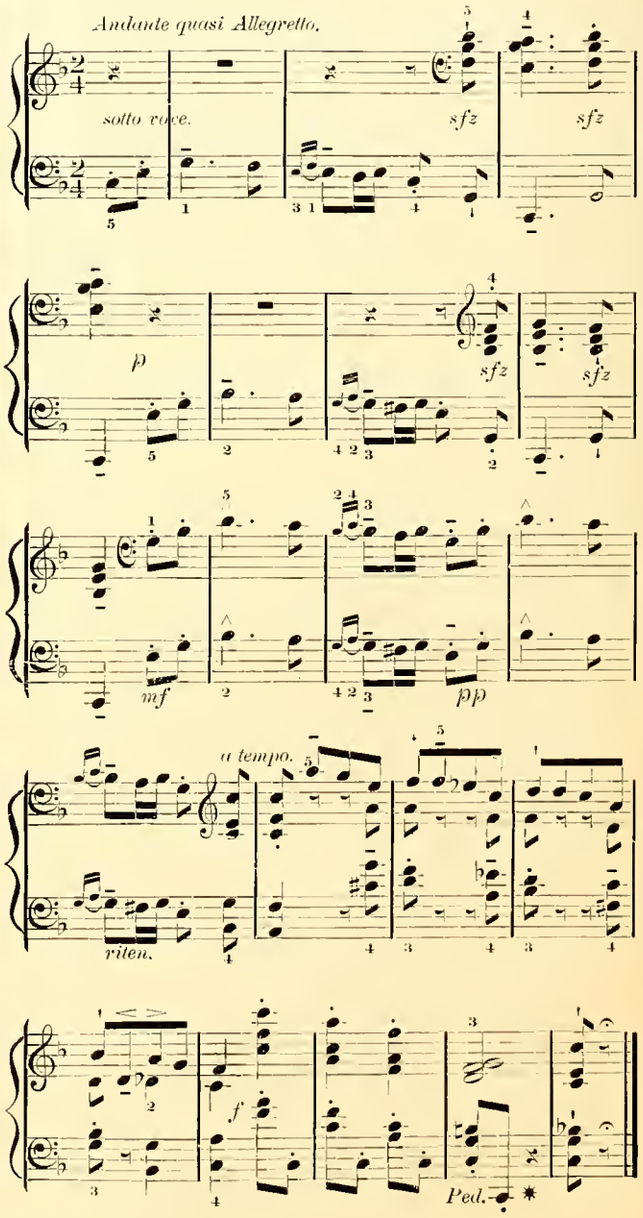


EIN DONISCHER KOSACK.

THEO. KULLAK. Op. 56, No. 6.

F. ROUBAUD. Photographed from the original painting by FRANZ HANFSTAENGL.

KURDE.



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THE METROPOLITAN OPERA HOUSE NEW YORK.

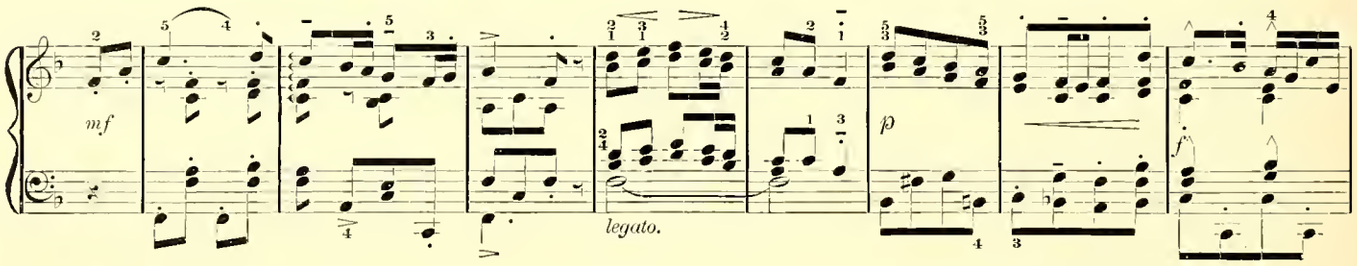
From the painting and [illegible]

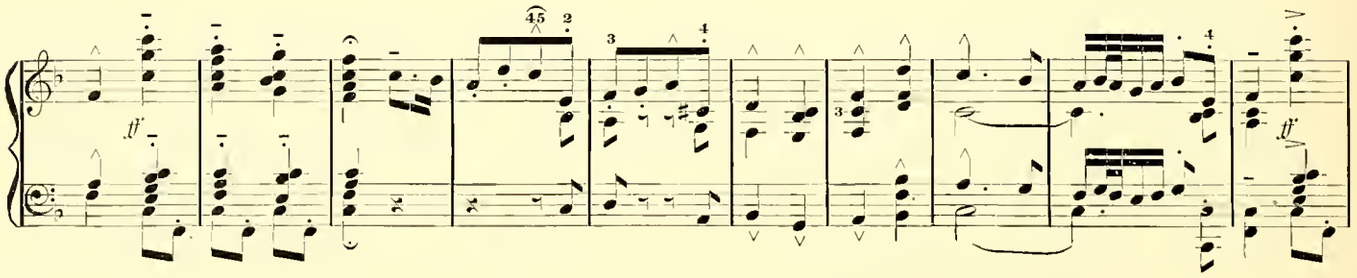
After a photograph from the painting by G. F. Watts. Drawn by Francis Day.

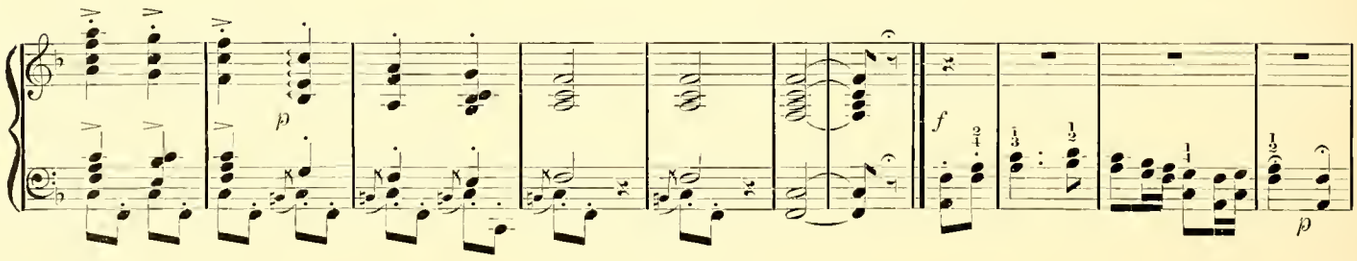
JOSEPH JOACHIM.

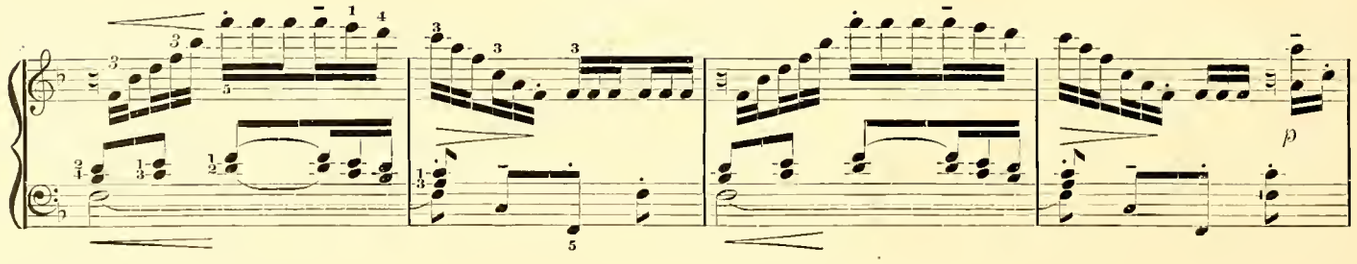
WAGNER. Photographed from original painting by FRANZ HANFSTAENGL.

COSSACKS.









pp

8va

a tempo.

f

p

rallent.

Ped.

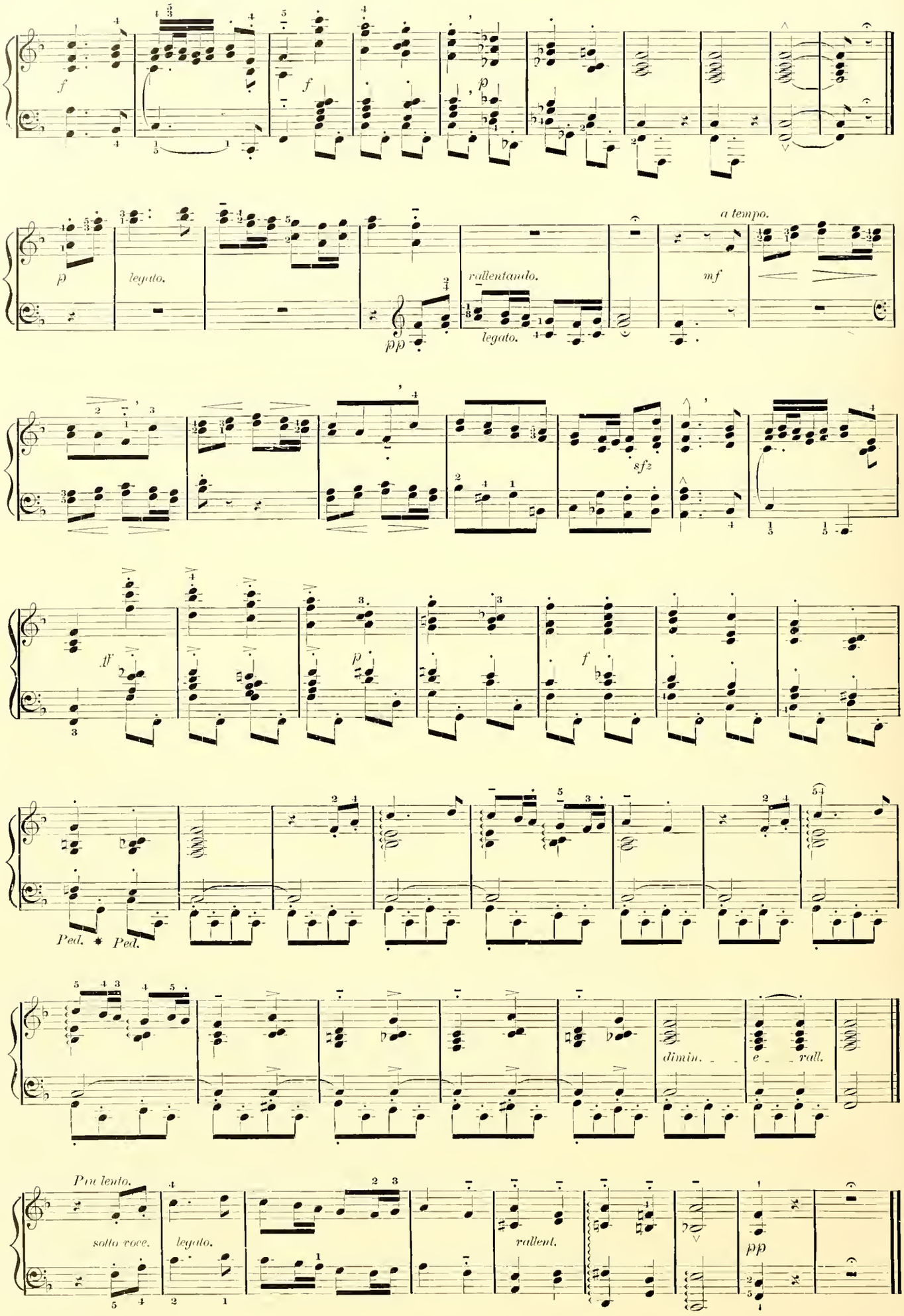
f

ten.

sfz

RINGEL.

THE RÁKOCZY MARCH.


f
f
p
p
legato.
pp
rallentando.
legato.
a tempo.
mf
sfz
ff
p
f
Ped.
Ped.
dimin.
e
rall.
Più lento.
sotto voce.
legato.
rallent.
pp

THE DUKE'S SONG.

Giuseppe Verdi, born in Roncole, near Parma, Oct., 10, 1813. The foremost living writer of Italian Opera.

Imitated from BAYLY. From RIGOLETTO.

Allegretto. ♪ = 138. *p* *marcato.*

Con brio. *legg.*

I'd be a but - ter - fly, Born in a bow - er, Sip - ping the hon - ey From flow'r to flow - er;
La don - na è mo - bi - le qual piu-ma al ven - to, mu - ta d'ac - cen - to e di pen - sie - ro,
E sem - pre mi - se - ro chi a lei s'af - fi - da, chi le con - fi - da mal - cau - to il co - re!

pp

In some fair glade a - part, Where roses bare their heart, There would I lin - ger Thro' life's short hour; .. Kiss - ing the
Sem-pre un a - ma - bi - le, leg - gia - dro vi - so, in pianto o in ri - so, è men - zo - gne - ro, La don-na è
Pur mai non sen - te - si fe - li - ce ap - pie - no, chi su quel se - no non li-ba a - mo - re! La don-na è

pp *p*

f *leggiero.*

ros - es, In flow - 'ry clos - es, There would I lin - ger Thro' life's short hour,
mo - bil qual piu-ma al ven - to, mu - ta d'ac - cen - to e.... di pen - sier,
mo - bil qual piu-ma al ven - to, mu - ta d'ac - cen - to e.... di pen - sier,

pp

con forza.

Thro' life's short hour, Oh!..... thro' life's short hour.
e.... di pen - sier, e..... di pen - sier.
e.... di pen - sier, e..... di pen - sier.

p *pp* *f* *ff*

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AFAR ON THE WOOD.

(RUHE IM WALDE.)

Halfdan Kjerulf, born 1818, died Sept., 1868, in Christiania, Norway. Norwegian Romantic School.

English words by C. G.
German words by J. S. Welhaven.

Poco Andante.

dolce. *pp*

A - far on the wood where the
In the heart of the wood where the
Im Wald, wo so hoch die....
Dort ist in der hol - den....

p dolce. *tranquillo.*

pine - trees grow, The noon - day sun..... is beat - ing; When
pine - trees grow, I dream of thee,..... my sweet - ing; I
Tan - nen steh'n, Brennt Mit - - tags heiss die.... Son - ne; Da
Ein - sam - keit So lin - dern - de Ruh' zu..... fin - den; Wie

poco rit. *p* *a tempo.*

Ped.

lo! a lit - tle wind doth blow, With soft ca - ress - es
croon my lay to the wan - - d'ring breeze, That steals the.... scents from the
kommt da - her ein lei - - ses Weh'n Und kühlt dir die Stir - ne so
Sam - met so weich ist das grü - - ne Moos, Dich wiegt in..... Träu - me der

p

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on my brow, Like thy kiss so cool.... and fleet - ing, Like thy
bal - - sam trees, To ..... waft thee with.... my greet - ing, To.....
sanft und schön, Wie ein Gruss von ihr..... voll Won - ne, Wie ein
Win - de Ge - tos', Um dir Hoff-nung von ihr..... zu kün - den, Um dir

p *pp* *Ped.*

kiss so cool .... and fleet - ing.
waft thee with.... my greet - ing.
Gruss von ihr..... voll Won - ne.
Hoff - nung von ihr..... zu kün - den.

pp *p* *p* *pp* *Ped.*

pp

dim.

SCHUMANN'S VOGEL ALS PROPHET.

By WILLIAM H. SHERWOOD,
DIRECTOR OF PIANO DEPARTMENT OF THE CHICAGO CONSERVATORY.

MUSIC LESSON. V.

THE finest qualities of genius, the combination of which would distinguish painter, poet, and musician, are united in the rare beauties of many of Schumann's smaller and less ambitious works. So many pretty legends are found in German literature, such attractive tales of the past are told in connection with the places visited by tourists in Germany, that one can believe this most sensitive and imaginative tone-poet had some story of pathetic or sentimental interest, or some omen implied by the singing and flitting of

a bird in mind to suggest such a composition and title. I will leave the reader to follow the suggestions of his own imagination or sentiment. The student needs more practical aid in order to master the difficulties of execution, expression, and artistic delivery presented by this piece.

As in Rubinstein's "Étude on False Notes," almost every *accented* note of melody in our principal subject is *dissonant* to the harmony belonging thereto. The next succeeding note (in each case) is the harmonic "resolution," or tone showing to what chord the voice containing the preceding dissonant tone belongs. The student should examine and *listen to* this harmonic blending of tones, and be able to explain each chord and its accessory notes as used by the composer, to trace the relation of one chord to another in the sequences and phrases, and that of the whole group to the keynote. Notice the modulations from the principal to related keys. Notice the proportion of measures and phrases in the original key (G minor) and in related keys, and their arrangement and order. Notice the transition from G minor to G major at the "Trio," or second part of the composition; the relative length of the different parts; the number of phrases therein; the transition from the Trio to the repetition of first subject in the original key. Notice the contrast between the quick, flitting arpeggios and sympathetic, weird accents in the first subject, and the smooth, legato phrases and more happy, serene expression of the second. The phrases throughout the piece begin on the fourth beat of the measure (in $\frac{4}{4}$ time), and end variously on the second or third beat of a succeeding measure.

How to analyze the structure of a composition.

WILLIAM H. SHERWOOD.

A musical phrase is equivalent to a sentence in speech conveying a complete idea to the mind of the listener. This being the case, I consider the first two groups (two complete measures) equivalent to a phrase, although divided by nearly half a measure of rests and by several slurs. Looking at it another way, one might call the entire first four measures (i. e., *parts* of measures at the beginning and end and three full measures between) one phrase, containing antecedent and consequent divisions. Combine the natural measure-accent in $\frac{4}{4}$ time with the general habit of accenting each dotted eighth note. A correct taste in outlining a plan which settles the relative importance of such features is as important in connection with the foregoing analysis of the music as is an accurate map to a surveyor or a correctly proportioned drawing to an architect.

The worth of accent, and relative dynamic values.

Form is the first element that is apparent in plastic art; perhaps the last to be comprehended in music.

By taking mental account of the harmonic, melodic, and rhythmic structure of a composition, including such elements as are here suggested, we may spend our practice time to far better advantage than would otherwise be possible. There is scarcely a measure in which good judgment and natural taste combined would not dictate decided rules for crescendo and diminuendo effects. I have endeavoured to mark such as my particular experience dictates. The rule of crescendo when ascending the scale and diminuendo when descending generally proves good.

Every sentence has its noun, verb, and their modifiers. The relative importance in meaning of such words is expressed by a good speaker by great variety of intonation. The relative values of notes in a phrase are equally varied. The average phrase should commence with a subordinate accent, gradually increase

Each phrase should have an accented beginning, a climax of force, and a satisfactory end.

CARMENCITA.

From the original painting in the Luxemburg, by John S. Sargent.

(crescendo) toward some high note or some principal measure-accent near or beyond the middle of the phrase and decrease toward the end. There may be two climaxes of unequal importance in one phrase, and there is nearly always a series of phrases leading toward a climax, and forming a separate "period" for each division of a piece.

Further analysis of Vogel als Prophet.

In the ninth, tenth, eleventh, and twelfth measures of our subject we have a continuation of melodic phrases in regular sixteenth notes alternating with the typical motif figure .

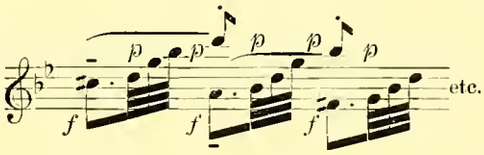
At the ninth measure the left hand uses the first subject, as given out by the right hand at the beginning of the piece, as a counterpoint *against* the new motive of sixteenth notes. The manner in which the dialogue of voices begun at this point is carried out in subsequent measures should be clearly unravelled and each motif traced to its own ending. For example, in the fifteenth measure, each *beginning* on a dotted eighth note is marked forte, and sustained (legato). The *continuation* of each motif is marked piano and ends staccato.

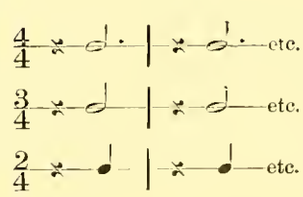
From the painting by GUST. IGLER, photographed by HANFSTAENGL, Munich.

THE PASTOR'S DAUGHTER.

How to manage the fingers in the triplet passages.

It is a good general rule for pianists to raise the fingers one to two inches from the keys preparatory to playing ordinary running passages. But such are the delicacy and rapidity necessary in playing these (unaccented) triplets of thirty-second notes that expressive playing can be better accomplished if the fingers be kept quite close to the keyboard (generally curved) for the thirty-second notes, and held high only for the accented eighths. It is difficult to play some of these figures smoothly according to the fingering used in the ordinary editions. The writer believes that the following plan of practice will obviate much of the difficulty of controlling the damper pedal and at the same time develop accurate taste. The fingering marked throughout is *only* satisfactory when the pedal is used as indicated. Artistic pedal playing requires better teaching, better self-control, and better taste than is at all usual among pianists. Music publishers would do well to adopt a new and more accurate system of pedal marks. The following sign (⌴) here denotes the exact time for beginning and ending the pedal tread. Many players are so in the habit of putting the pedal down with the accented beat that it is very difficult for them to acquire the control and discrimination here required. Others are too violent, putting the foot down heavily and lifting it too high. With ordinary pianos a half-depth is enough for the use of the pedal, and a silent lift, not high enough to lose contact of the foot with the pedal, is generally sufficient to dampen accurately, and can be done delicately enough to avoid all unnecessary noise. Most pupils practise too fast, and many do not appear to *listen* to their own playing. For such this article is not intended.



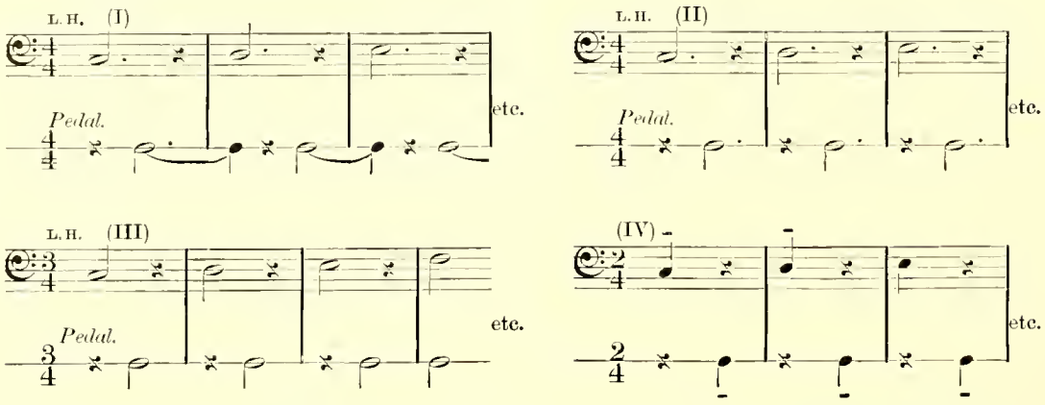


Things to observe in using the pedal.

Exercise for slow practice. Damper pedal alone. Count four. Release pedal at *one*, put it down at *two*,

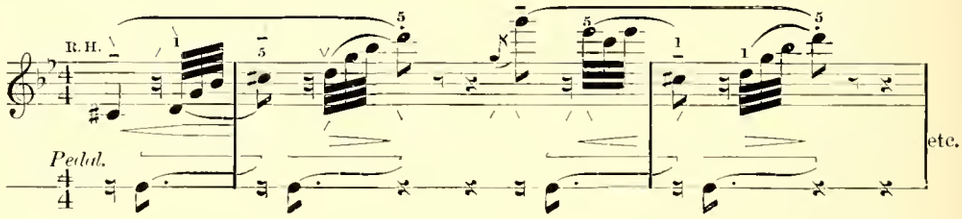
keep it down until exactly *one* of next measure. Next count three. Then count two. Care must be taken to keep the pedal down the complete time of the second, third, and fourth beats, and to let it up the *full* time of the first beat; also to see that its use causes no noise. The next exercises are to be practised very slowly and with equal accuracy and care of pedal and hand.

The result in each case above illustrated (except No. 1) should be an exact legato, without either disconnecting or overlapping the tones.



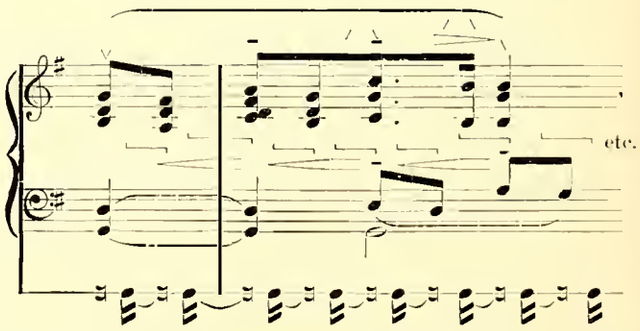
Application to Vogel als Prophet.

Count sixteen to each measure, or four for each quarter note or its equivalent. Hold the notes the exact time indicated; ditto pedal. Keep the foot up from the exact beginning of rest until time to put it down. Unless complete control of time for different details is developed this practice is of little value. Substitute the pedal mark (⌐) for the above. Count sixteen each measure in "Trio," also, in preliminary pedal practice.



The sixteenth rests written above are not to appear as rests in the expression of the music. The use of pedal correctly controlled will always give the result of continued legato as in the original, but, if allowed the privilege of taking the hand up at the intervals indicated by the rests the player can in each instance stretch the hand over the next group of notes, and thus, through the use of the fingering indicated, be enabled to play more readily with delicacy and repose. A still hand and complete legato finger-touch are advisable during the continuance of each slur in the Trio, unless during an accented climax. The method much used by Rubinstein, D'Albert, Paderewski, and others, of undulating the forearm at the wrist while keeping the fingers at or near the keys between phrases, can be so applied as to add finish and grace and improve the tone. It is neither generally well understood nor used with artistic effect, and it is difficult to teach. The more common habit of throwing the hands up and down from the wrist, while entirely correct for many kinds of staccato, is unsympathetic and artificial when applied to such phrasing and such expressive music as the subject of this lesson. The common habit of mixing up finger, wrist, and knuckle-joint action indiscriminately causes players who otherwise show good qualities in regular legato playing to play staccato and half-staccato badly, and to phrase worse. The marks ` and ´ show examples of down or up wrist (not hand) movements. The mark ‿ indicates a combination (undulation) of both movements, usually to be effected in a very mild, not exaggerated, manner.

Value of a quiet forearm.



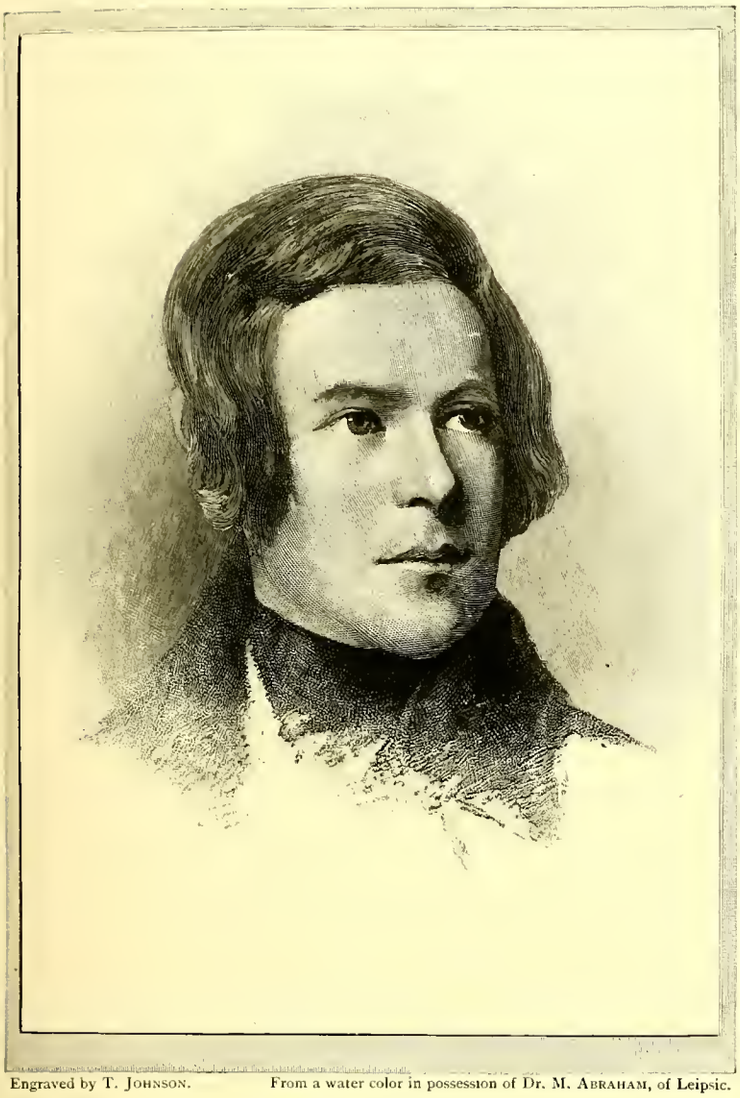
As the measures after the twenty-seventh are a repetition of the first page, the student is advised to learn and play the piece where marks are omitted, as marked at the beginning.

VOGEL ALS PROPHET.

(THE BIRD'S PROPHECY.)

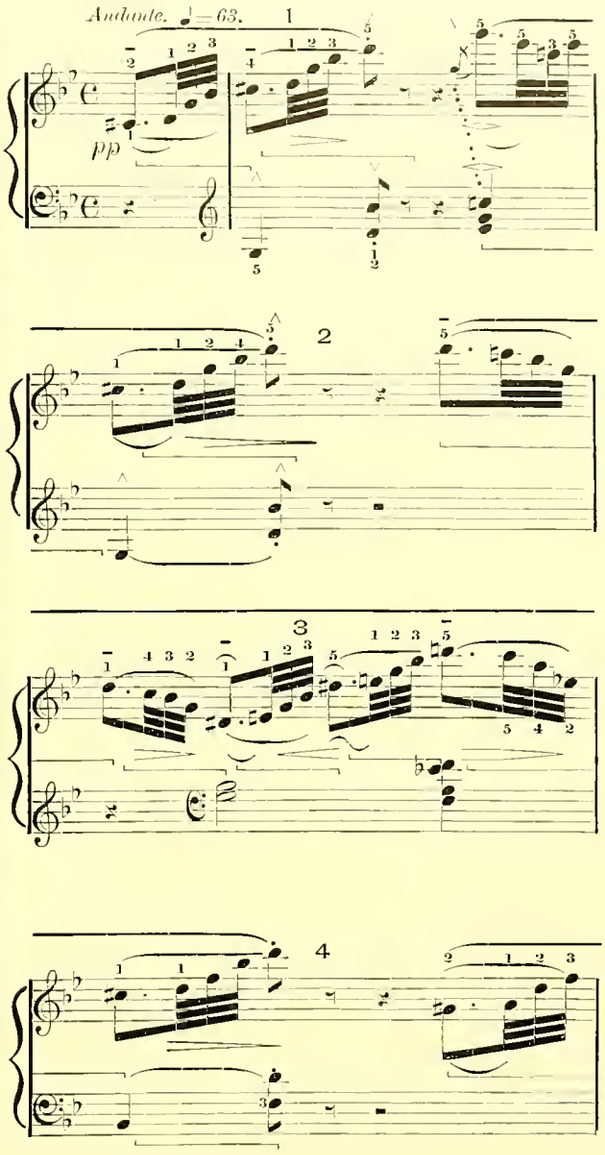
Edited and fingered by Wm. H. Sherwood.

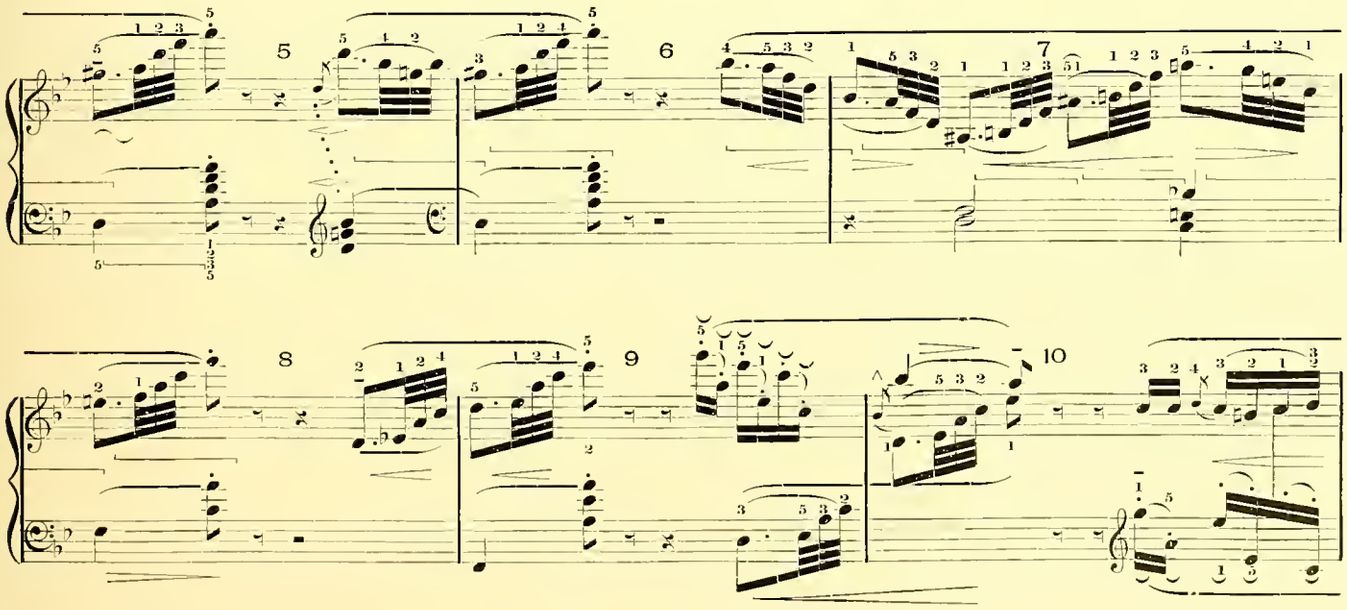
R. Schumann. Op. 82, No. 7.



Engraved by T. Johnson. From a water color in possession of Dr. M. Abraham, of Leipsic.

ROBERT SCHUMANN.





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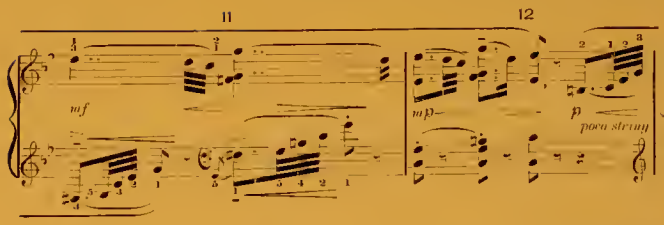
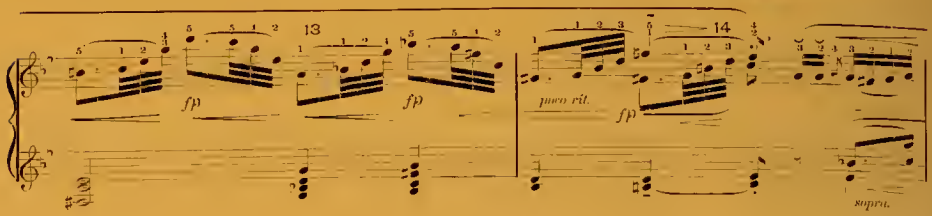
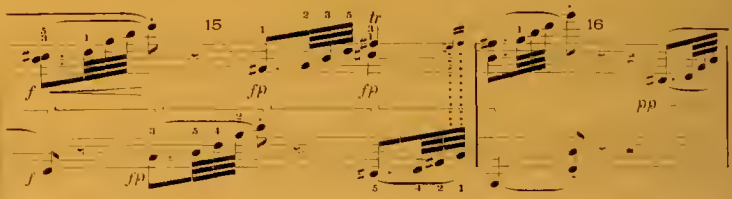
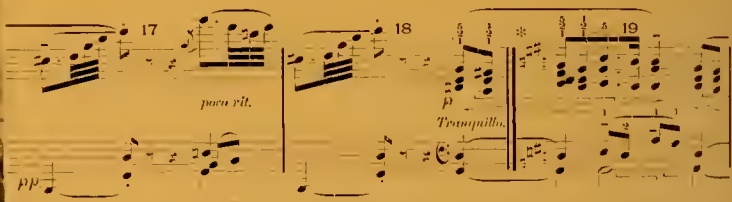
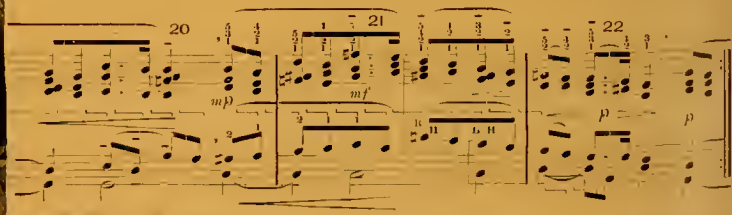
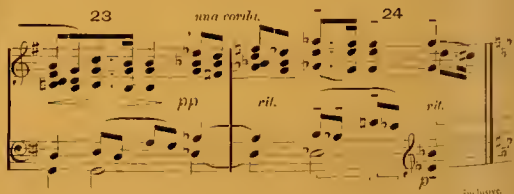












* The Editor repeats measures 19–22, inclusive.

D. Appleton & Co.

Photogravure Goupil

La Danse du Sabre.

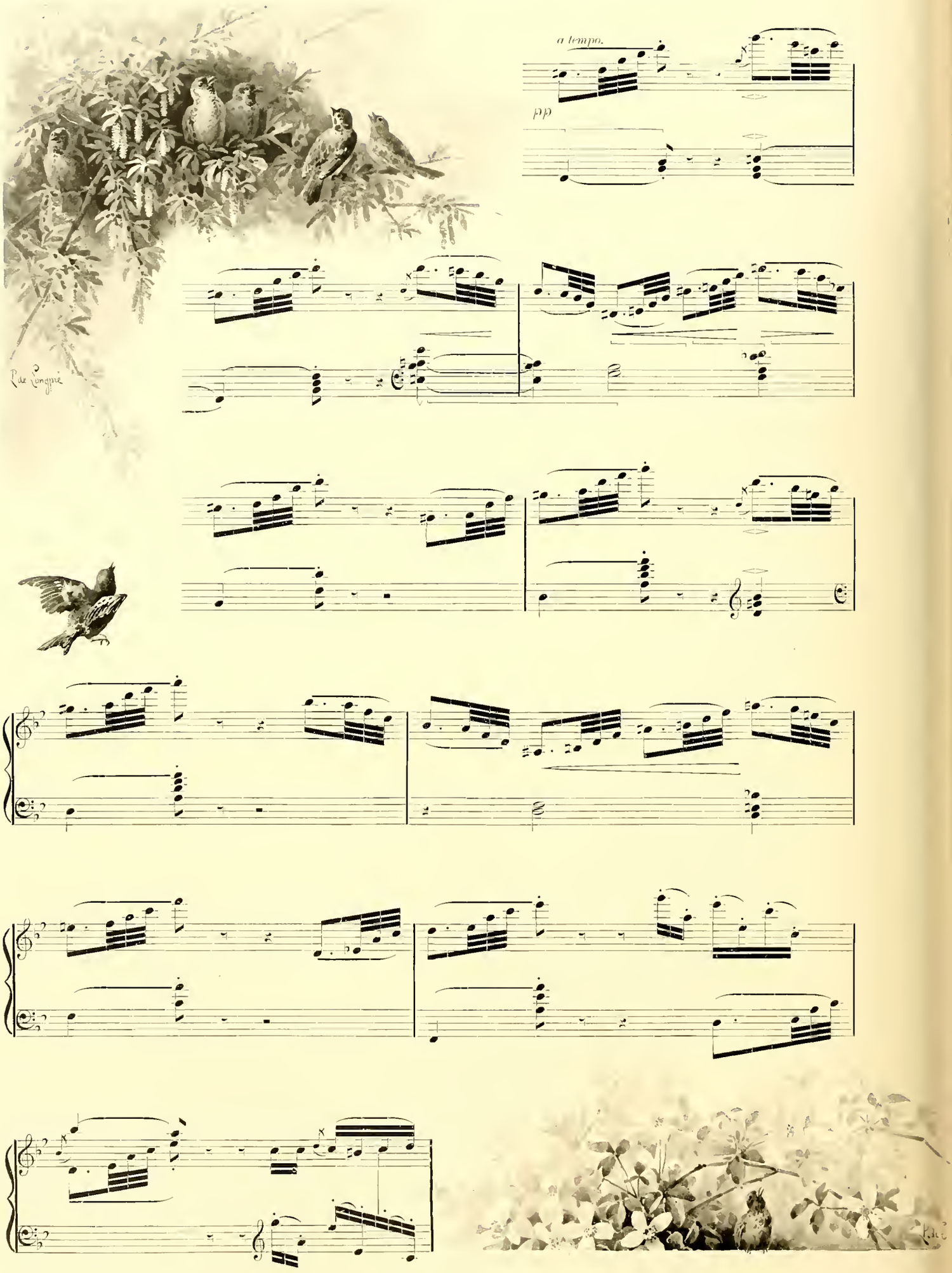
From the painting by Jean Leon Gérôme.

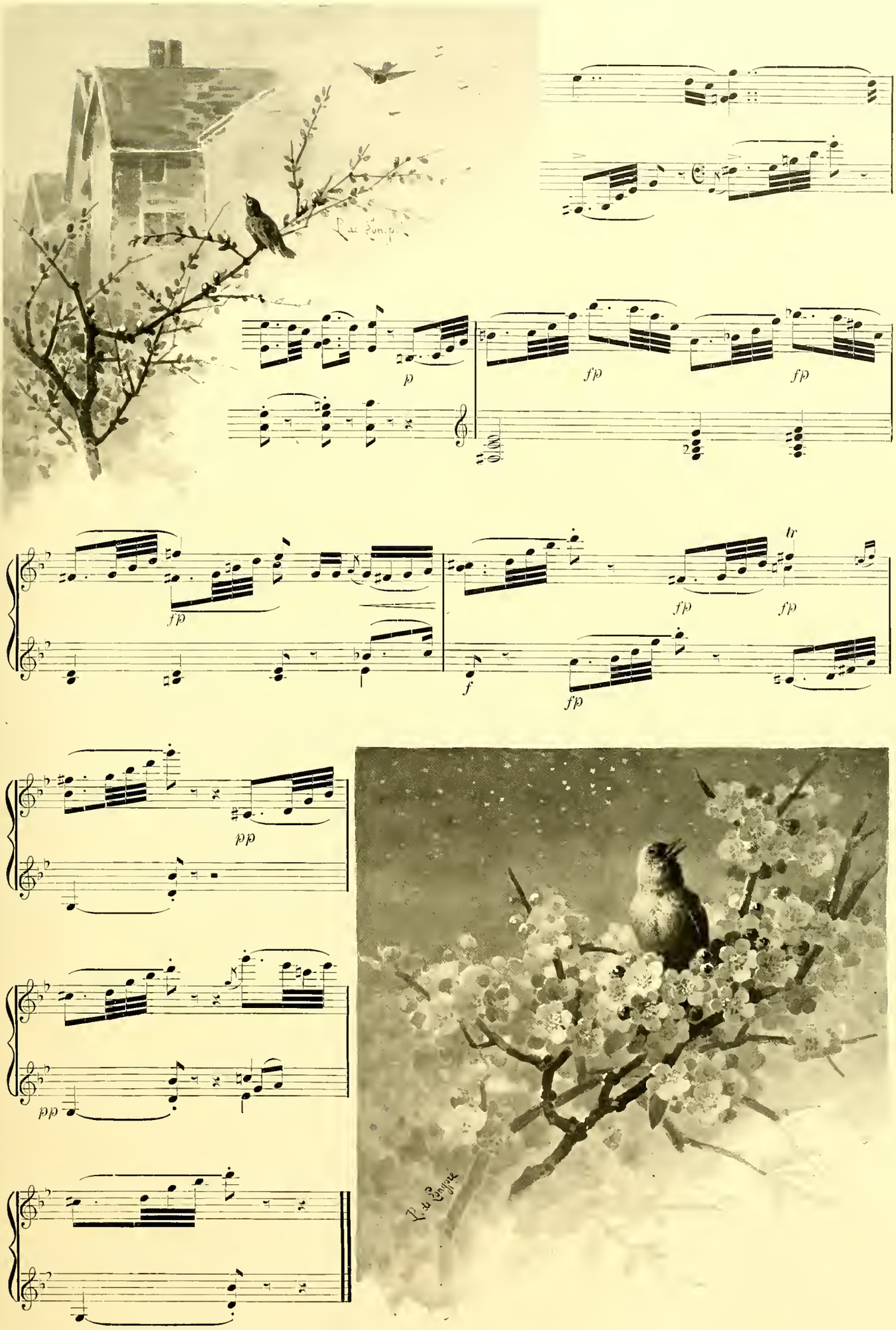
By permission of Messrs Boussod, Valadon & Co

By permission of Aime Dupont. From a Photograph taken specially for The Music of the Modern World.

POL PLANÇON

AS ST. BRIS IN THE "HUGUENOTS."


a tempo.
pp


p
fp
fp
fp
fp
fp
tr
f
fp
pp
pp

GUIDE ME, O THOU GREAT JEHOVAH.

Arr. by C. G. — MOZART.

Guide me, O thou great Je - ho - vah,
Feed me with the heav'n-ly man - na,

Pil - grim thro' this bar - ren land;
In this bar - ren wil - der - ness;

I am weak, but thou art might-y;
Be my sword, and shield, and ban - ner,

Hold me with thy pow'r - ful hand.
Be the Lord my Right-eous - ness.

O - pen now the crys - tal fount-ain.
When I tread the verge of Jor - dan,

Whence the heal - ing wa - ters flow;..... Let.... the fi - ery, cloud - y pil - lar
Bid the swell - ing streams di - vide;..... Death.. of Death, and Hell's.. De - struc - tion,

Lead me all my jour - ney through,.. Lead me all my jour - ney through.
Land me safe on Ca - naan's side,..... Land me safe on Ca - naan's side.

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HOW TO STUDY SCALES.

By FANNY MORRIS SMITH.

LESSON VI.

SCALE-PRACTICE is the beginning and end of piano-forte technique. I am told that you wish to be taught how to study your scales. A beautiful scale is a very rare property even of great piano-playing. A scale is a chain—a chain of notes—and therefore just as strong as its weakest link. There are usually at least two weak links in each octave.

A perfect scale defined.

Yes, you are right. De Pachmann has a remarkably fine scale, and so has D'Albert. These artists know the value of a relaxed shoulder and elbow. Any unnecessary contraction makes itself heard in the tone quality of the different fingers. The stroke of the ring finger then becomes unduly weak, that of the middle finger harsh and dry. In a perfect scale all the notes are precisely alike, and the tone is full, round, and yet tender. Did you bring a metronome? You do not need it for practice, except to determine the tempo. Let us begin at 80, not two notes to a tick, but two ticks to one note. "One to get ready, and two to go." When you are able to play *presto*, you may play eight notes to each tick.

There are three special difficulties to be overcome in playing a good scale on the piano:

The three great difficulties in scale-playing.

First, there must be no contraction of the wrist and arm, and the stroke of the fingers must be perpendicular. This belongs to legato playing in general. Legato means keeping one key down till the next note struck fairly begins to sound.

Second, the motion of the arm in front of the keyboard must be continuous.

Third, the thumb must be properly prepared for its stroke, properly controlled during its contact with the key, and properly released from this contact.

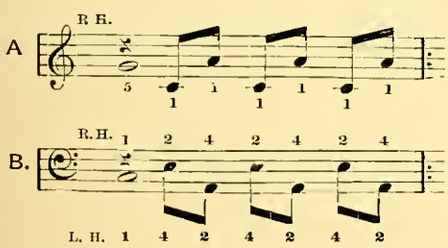
How to manage the thumb.

The thumb must be prepared for its stroke beneath the body of the hand by placing it under the ring finger as soon as the index finger has fairly struck its note. The thumb should glide over the surface of the keys to its place, and remain under the ring finger till its turn to strike comes. Just before the stroke the wrist rises perhaps a quarter of an inch, to give a little more room. When the thumb has struck, it rests on its key without pressure or tension, very limp, and its joints are turned like hinges by the motion of the arm, which pulls the hand over the thumb and brings the index finger in place over the note it is to play. When the index finger has struck, the thumb glides horizontally to its place under the ring finger. You must not let the fingers on either side the thumb lose their legato. If your elbow is contracted, they will lose it.

Relax the thumb after the stroke.

In the opposite case, where the thumb strikes after the index finger and the hand swings over the thumb, a limp, hingelike condition of the thumb joints, immediately after the stroke, makes the motion of the body of the hand over the thumb very easy. The arm simply moves onward till the finger desired—the third or fourth (ring) finger—is over its key. The finger then strikes, and the thumb is drawn horizontally from under the hand to its place.

To obtain these motions it is necessary to crook the hand inward—i. e., make the ulnar bone the apex of the angle. This shortens the distance the thumb must travel to reach its place under the ring finger, and also the distance the fingers must travel when they pass over the thumb.



Exercise A will train the thumb to pass under the hand properly. Hold the G down with the fifth finger all the time.

Exercise B will train the hand to pass backward and forward over the thumb. Keep the thumb down on A, while the arm moves the hand back and forth in front of the keyboard so that the ring finger strikes below the thumb and the index finger above it.

Both exercises are written for the right hand. They should be reversed for the left.

When not actually pressing a key to obtain sound, each finger should be held up half an inch above the keyboard. The fingers should be raised from the keys without contracting the nail joint. The arm should preserve a straight horizontal line from the knuckles to the lower point of the elbow.

Hold the fingers above keys prepared for stroke.

The following dance by Handel offers a charming study in scale-playing. It should be practised very slowly, with each hand separately, and each of the following points kept in mind:

1. Correct position of the arm.
2. Muscles of the shoulder, elbow, and wrist must be relaxed.
3. Fingers not in use must be kept raised in the air.
4. No finger may quit its key till another has struck.
5. Lift the fingers perpendicularly.
6. Keep the wrist crooked.
7. Move the forearm horizontally before the keyboard.
8. Keep the thumb in its place prepared for its stroke.
9. Relax fingers and thumbs after striking.
10. Turn the nail joint of the thumb toward the hand.

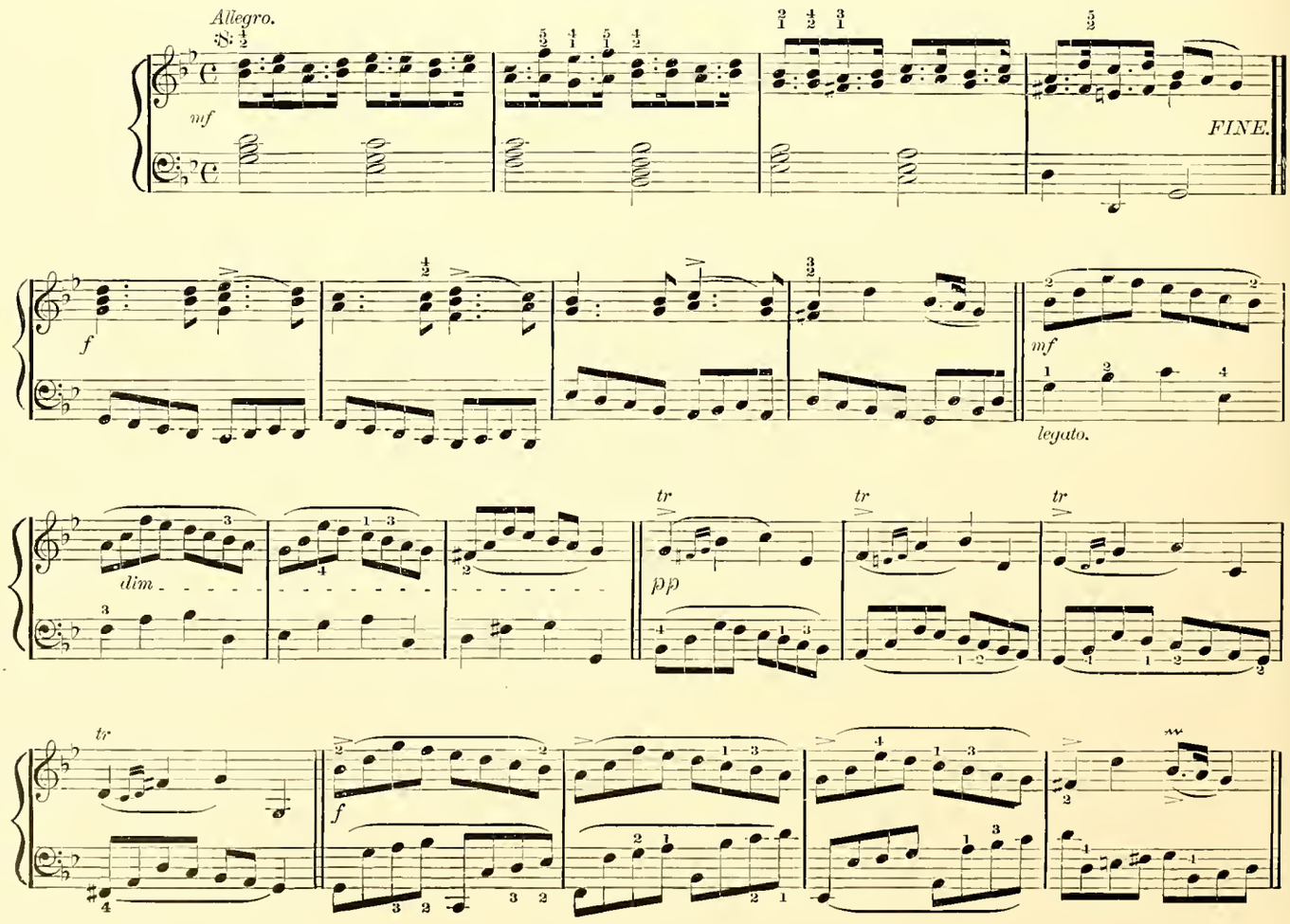
Now put away the metronome, and count "one and, two and, three and, four and." Prepare each finger as you say "and," and strike it when you speak a number. Accent the count of "one." This brings the motion into common time.

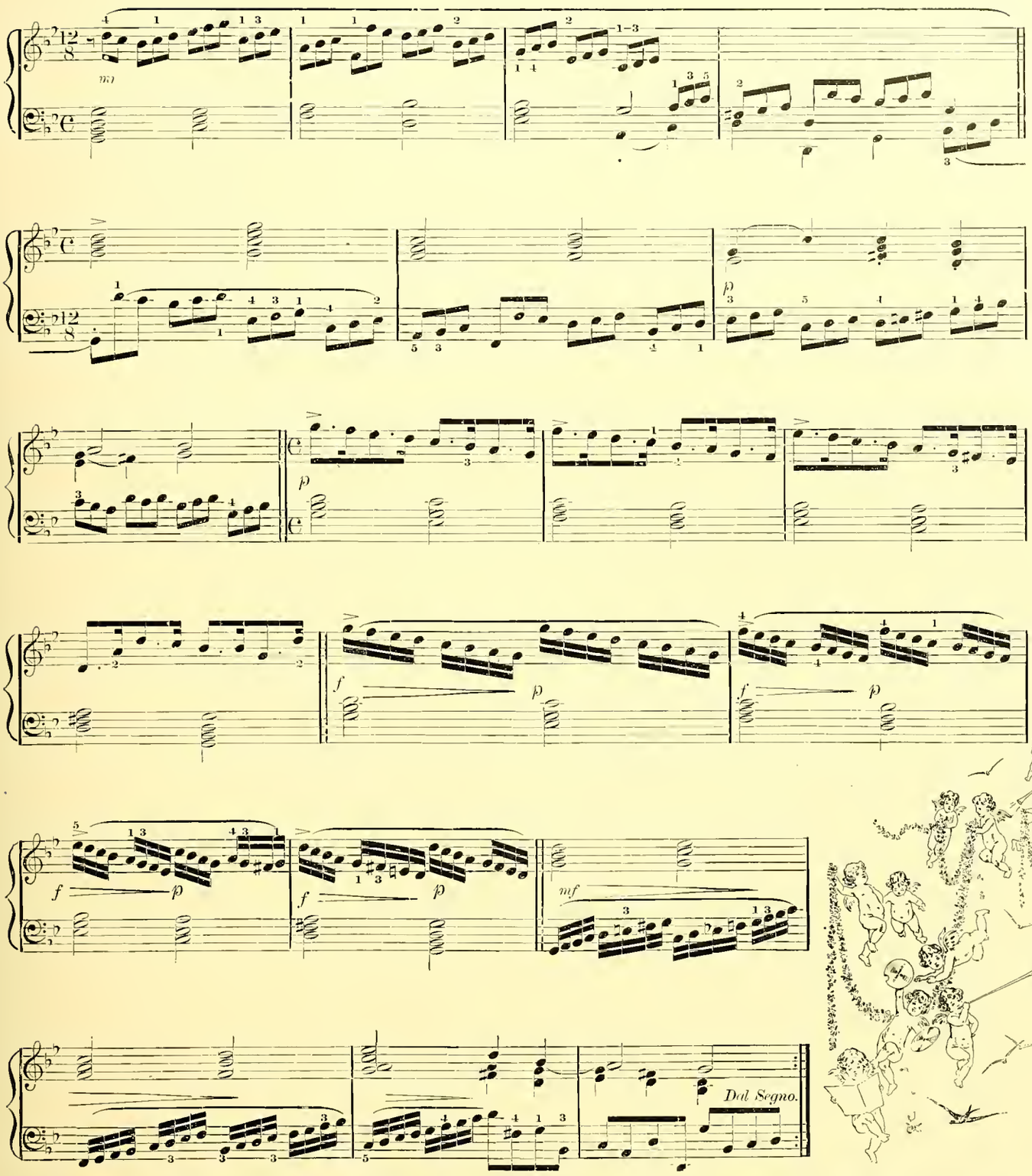
You will be able to recognize the relaxed condition of your arm by the sensation of the muscles, if you give proper attention to it. Meantime it will help you if you will feel of the palm and wrist with the other hand. If the palm is soft and the muscles in the under part of the wrist are quiet, the forearm is tolerably relaxed.

FROM THE

PASSECAILLE.

G. F. HANDEL.





N. Lauenstein. Photographed by Franz Hanfstaengl.

A SLUMBER SONG.

GOOD NIGHT, GOOD NIGHT, MY DEAREST.

From the Opera of "La Juive."

J. F. F. E. Halévy, born in Paris, May 27, 1799; died at Nice, March 17, 1862. One of the greatest composers of French Opera.

English words by Tom Moore.

From the original painting by Hébert.

MELODIE IRLANDAISE.

Good night, good night, my dear - est, How fast the mo - ments fly, 'Tis time to part, thou hear - est The hate-ful watchman's cry; Yet stay a mo - ment lon - ger, A - las, why is it so?..... The wish to stay grows stron - - ger, The... more 'tis time, 'tis time,..... the.... more..... 'tis,..... time to go.

Pour lui, pour moi, mon pè - re J in - vo - que votre a - mour, Ses yeux à la lu - miè - re Pourront s'ouvrir un jour. No - tre loi qu'il i - gno - re, Qu'il l'apprenne de vous,..... Hé - las je vous im - plo - - re, Bé - nis - sez.... .... mon é - poux,..... bé - nis - sez ... . mon é - poux.

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tempo. *espres.* *p* *poco rall.* *a tempo.*

Now wrap thy cloak a - bout thee,
Hé - las si d'u - ne mè - - re

The hours must sure go wrong, For when they're passed with - out thee, They're oh, ten times as
J'a - vais con-nu l'a - mour, Sa voix à ma pri - è - - re S'u - ni-rait en ce

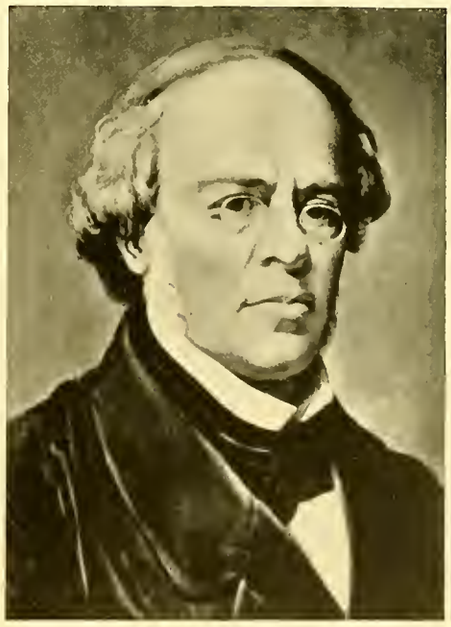
long; A - gain that cru - el warn - ing, Had ev - er time such flight!
jour! C'est el - le qui m'in - spi - re Et je crois près de vous

dolce.

And see the sky; 'tis morn - ing, So in - deed,..... so in -
L'en - ten - dre i - ci me di - - re: Il se - ra..... ton é -

deed,.... So.... now,..... in - deed, good night.
poux, ... Il se - ra..... ton é - poux!

colla voce. *ppp*



J. F. F. E. HALÉVY.

AIR FROM WILLIAM TELL.

Revised and fingered by BERN. BOEKELMAN. G. ROSSINI.

STATUE OF MUSIC IN THE PARIS OPERA HOUSE.

Allegro.

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TSCHAIKOWSKY.*

English words by C. G.

O Lord from whom all good things pro - ceed, Grant us to think those good thoughts we need—

Make that we would, that which is good, And by thy guid - ance bring it to deed.

HUNTING SONG.*

Revised and fingered by Bern. Boekelman.

F. Mendelssohn-Bartholdy. Op. 19, No. 3.

Molto Allegro e vivace.

Sempre Pedal.

f

sf

p

ff

cresc.

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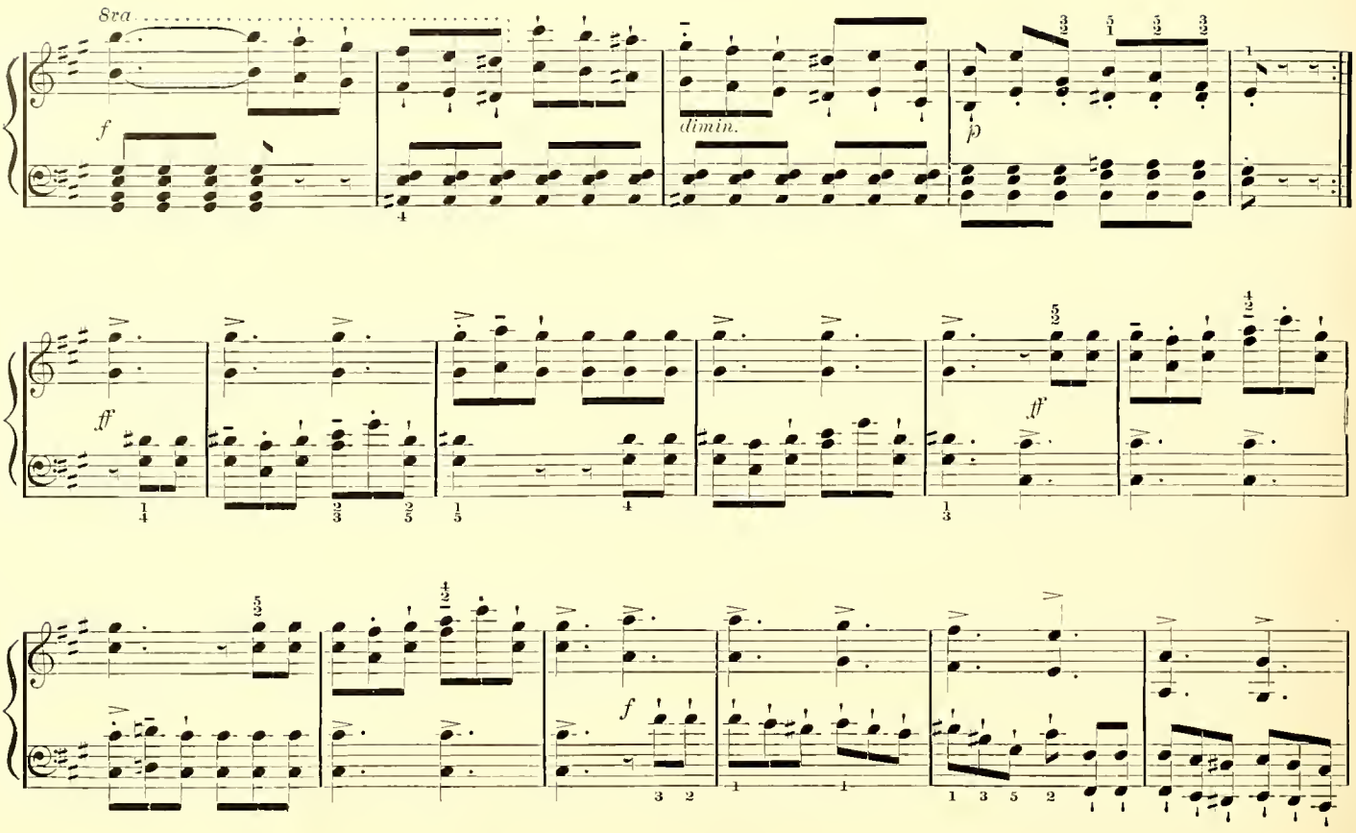


From the painting by O. de Penne.

HALLALI DU CERF.

EDOUARD DE RESZKE AS MEPHISTOPHELES.

LILLI LEHMANN.

f *ff* *ff* *ff* *sf*

Ped. *sempre Ped.*

dimin. *sf* *p* *f*

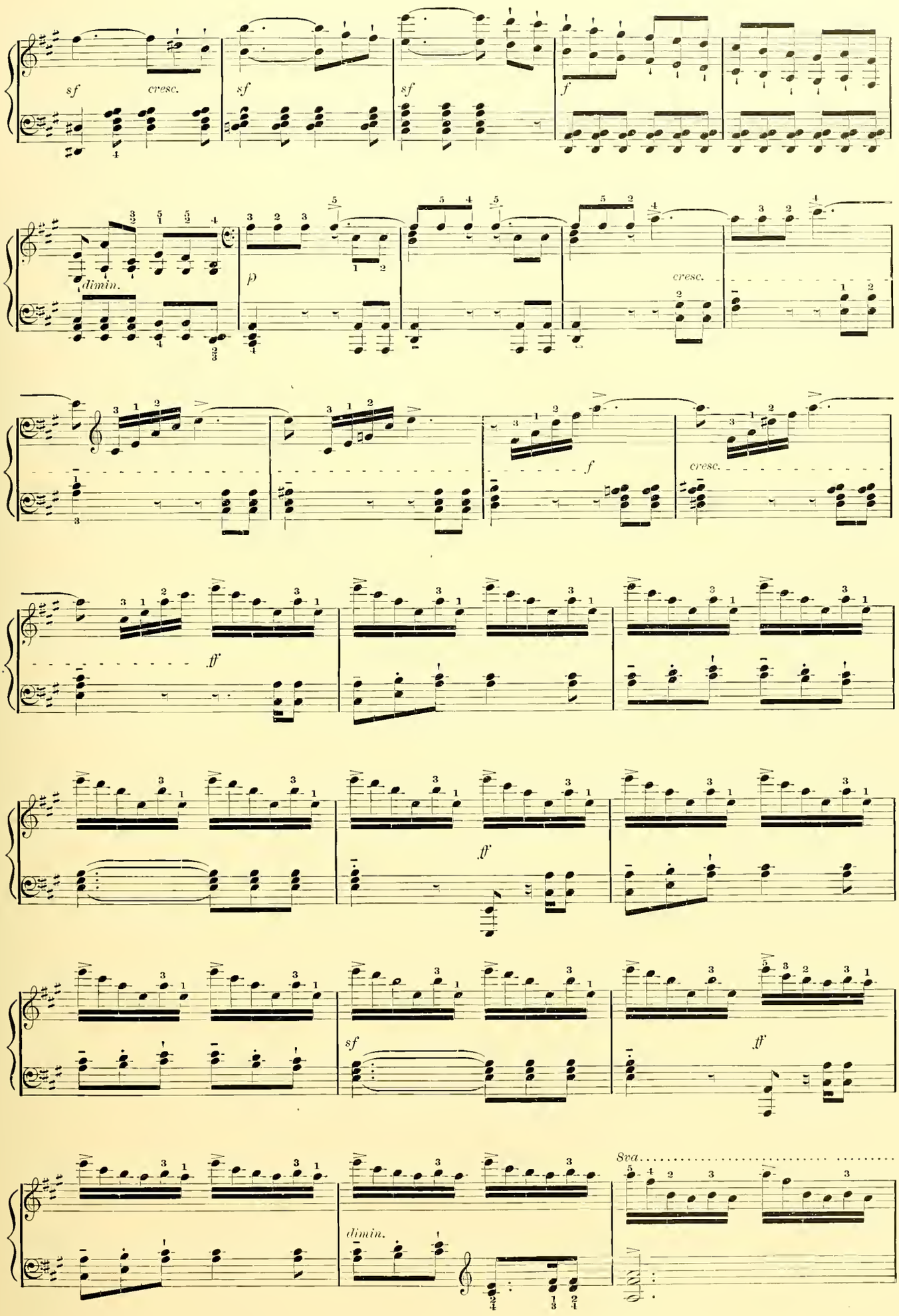
p

Ped.

G. Fauvel. From the Photograph by Brown, Clement & Co.

IN THE FOREST.

"A southerly wind and a cloudy sky
Proclaim it a hunting morning."


sf
cresc.
sf
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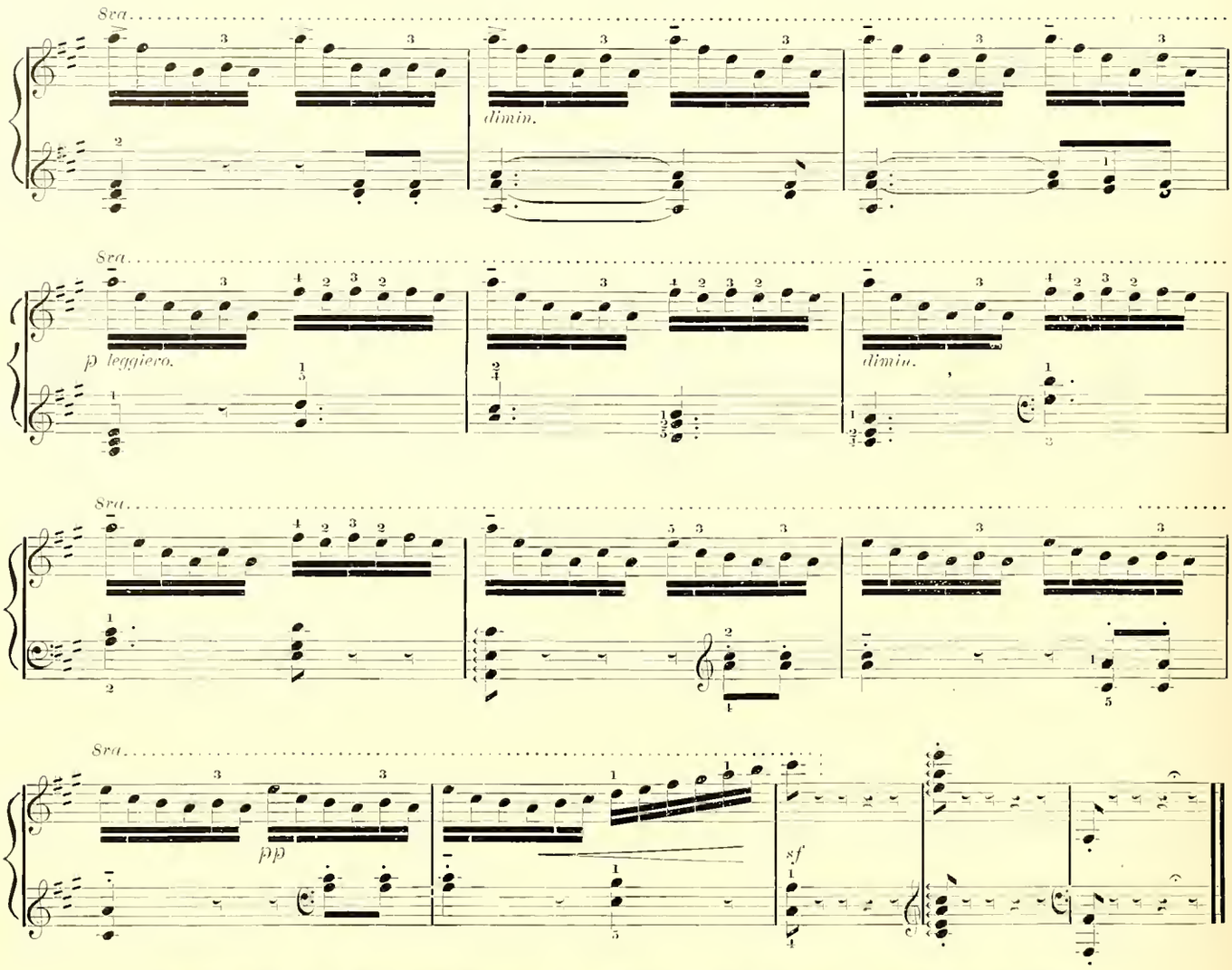


RECIPROCAL FINGER ACTION.

By EDWARD MORRIS BOWMAN, A. C. O., F. C. M.,
LATE PROFESSOR AND DIRECTOR OF DEPARTMENT OF MUSIC AT VASSAR COLLEGE.

MUSIC LESSON. VII.

COMPARATIVELY few teachers and students of piano-playing properly estimate the importance of quick, correctly timed, reciprocal motions of the fingers. To the average student the down-motions represent necessary forethought, up-motions nonessential afterthought; down-motions produce tone, up-motions signify nothing.

Importance of up-motions.

The truth is, up-motions are the exact reciprocals of down-motions; the one must equal and counterbalance the other. This reciprocity is of vital importance. Both motions, therefore, should be consciously foreseen and consciously directed until the habit of perfect reciprocal action has been formed and firmly established. Clearness, fluency, and general control of the fingers depend upon this reciprocal action much more than is commonly supposed. Take as an illustration the trill. How few players are able to trill rapidly and evenly! Pianists wonder

why they execute this embellishment so badly, when their scales and passage-playing seem to pass muster. Why is it? Watch the rising finger, and you will observe that it starts and moves more sluggishly than its falling fellow. Its motion is not the perfect reciprocal of the striking finger. The training of the nerves and muscles controlling the *up-motion* has been neglected, and, as a consequence, it is utterly impossible to trill rapidly and evenly. Any inequality in the control of the two motions will inevitably produce inequality in the trill. It should be observed that not even the down-motions of the average student are as quick as they should be to insure the highest artistic results. Moreover, the tempo of the trill will be governed by the slower of the two motions.

Up-motion usually uncontrolled.

For the same reason, how rarely do we hear a superior scale! The down and up-motions are not perfectly reciprocal. The down-motion may be quick enough, but it is probable that the up-motions are neither quick enough nor accurately timed. Thus the fingers linger on the keys too long, or not long enough, and the result, in the first case, is a slovenly overlapping of the tones, or, in the second, a detaching thereof as though punched out with a die. The lingering pressure is a desirable touch when artistically controlled, but, according to my experience, it is dangerous to employ this touch prior to the mastery of the other as a more fundamental movement.

Bad results of careless up-motions.

The touch which should be taught to the beginner at first is that which afterward is to become the normal habit of the hand, and from which every deviation — clinging, lingering, pressing, caressing, driving, detaching, etc. — is to be made. This consists of a vertical down- and up-motion as quick as possible of the finger, which swings loosely from a very slightly elevated knuckle (metacarpal) joint, and attacks the key with the tip of the vertically poised third phalange or nail-joint.

The normal touch.

WALTHER. From Photograph by FRANZ HANFSTAENGL.

THE MUSIC LESSON.

Pliant conditions, of course, must prevail in every muscle of finger, hand, arm, and body. There must be no supertension anywhere, either in the muscles directly employed or in those that show a tendency to act in sympathy. From this touch once established every modification may be studied and used with safety.

The advantage of a quick action of the finger is that there is secured thereby the best result in *tone*, *power*, and *speed* with the smallest outlay of effort. The reasons for this are apparent: *a.* Good quality of tone is secured, because the extreme degree or climax of finger flexion is maintained during the shortest possible time, thereby reducing to the minimum the danger of a hard tone and the obstacle of a flexed hand. *b.* Power may be secured by quick, elastic movements or by those that are slow and ponderous. The former are best, because the momentum in a quick stroke reduces the degree of muscular force necessary to accomplish the desired result. *c.* Speed is secured, because pliant, elastic, unrestricted conditions prevail in the hand, and because the fingers, having been trained to quick, individual movements, are properly prepared for quick movements in groups. In playing a whole note, for example, the finger that has been correctly trained goes down to the key and is retracted from it with precisely the same speed with which it plays one of a group of sixty-fourth notes. The only difference, then, in the playing of whole notes and sixty-fourth notes is the length of time that the finger remains on the key.

Advantages of quick motion.

We may lay down this as an axiom: the quicker the stroke the greater the probability of pliancy in the touch; the greater the pliancy of the touch the more musical the tone.

From Photograph by Rockwood.

EDWARD MORRIS BOWMAN.

Preliminary exercises for quick motions. Exercise I.

Take your seat at a technic table or a stand of such a height that when you place your hand on it, in position ready to play, the upper side of the forearm from the elbow joint to the metacarpal joints will decline very slightly. Position taken and finger-tips resting lightly on the table, (1) lift the index finger (the most easily controlled) as slowly as possible to its highest point, keeping it curved, (2) poise it a moment there, (3) let it fall as slowly as it was lifted. See that there is no stiffness or superflexion in any muscle from hip to finger-tip.

Exercise II.

Set your metronome going at sixty, count four in a measure, and at "four" raise index finger as quickly as possible. Poise the finger perfectly still until you reach "four" of the next measure, at which instant it is to fall with the utmost celerity. Repeat several times.

The motion should be so quick that the outline of the finger can not be seen during its passage. The conditions of rest and action here are analogous to the discharge of a ball from a cannon. The ball in the cannon is in a state of rest. The powder behind it is ignited, the explosion follows, and the ball starts at full speed on its course. There is at one instant passivity, at the next, activity, and all the time a certain kind of freedom. In this touch the flexion of muscle, like the explosion of the powder, should be for an instant only, and the missile be then allowed to fly to its mark untrammelled.

Exercise III.

Count three in a measure and quickly lift the finger at "three"; poise it until the next "three" and cause it to descend as quickly. Repeat several times. Then count two and move at "two." Lastly, move at each count.

Exercise IV.

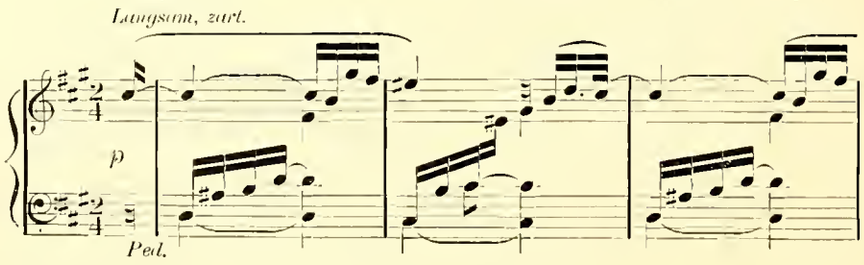
Now practise the same series, but alternating the fingers, 1, 2, then 2, 3, and so on, putting each pair through the series above described before proceeding to the next pair.

After a few days' practice on the table—exercise that may to great advantage be drawn out to one or two weeks, according to need—the student may go to the piano, or, far better, to the practice clavier, and begin with Exercise III. We have in these exercises the beginning of the trill as well as of all other kinds of two-finger exercises, and are thus just across the threshold of a course of study that should end only with the pianist's career itself.

IN THE BEAUTIFUL MONTH OF MAY.

German words by H. Heine.
Translation by W. W. E.

Schumann. Op. 48.



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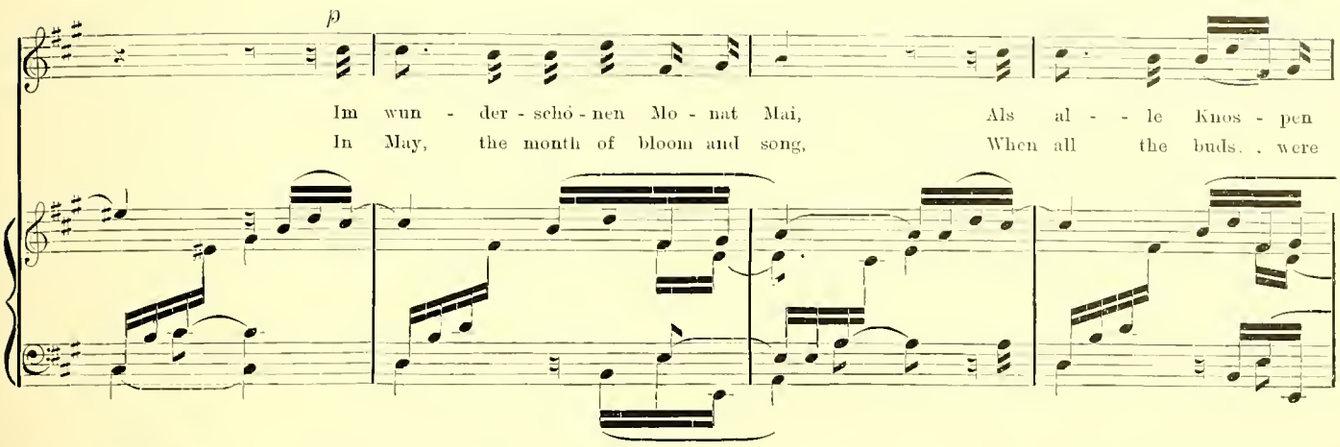
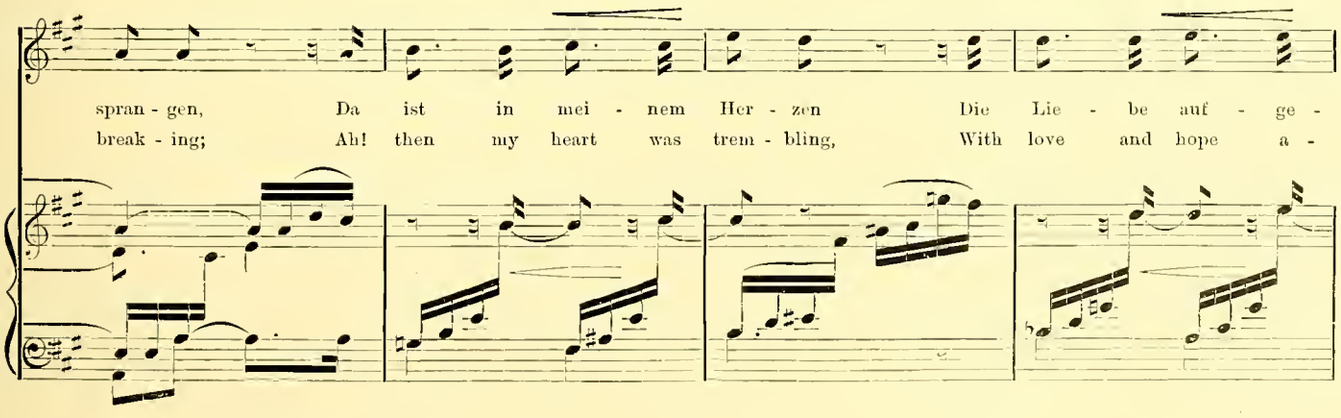


M. Schmidt. From Photograph by Franz Hanfstaengl.

SPRING SONG.



F. A. Kaulbach. Photographed by F. Hanfstaengl.

DECLARATION.

gan - gen.
wak - ing.

ritar *dan* *do.*

p

Im
In

wun - der - schö - nen Mo - nat Mai, Als al - le Vo - gel san - gen, Da
May, the month of bloom and song, When all the birds were sing - ing; Ah,

hab ich ihr ge - stan - den Mein Seh - nen und Ver - lan - gen.
then I told my sto - ry, With love the woods were ring - ing

ri *tar* *dan* *do.*

Ped.

Salon 1909

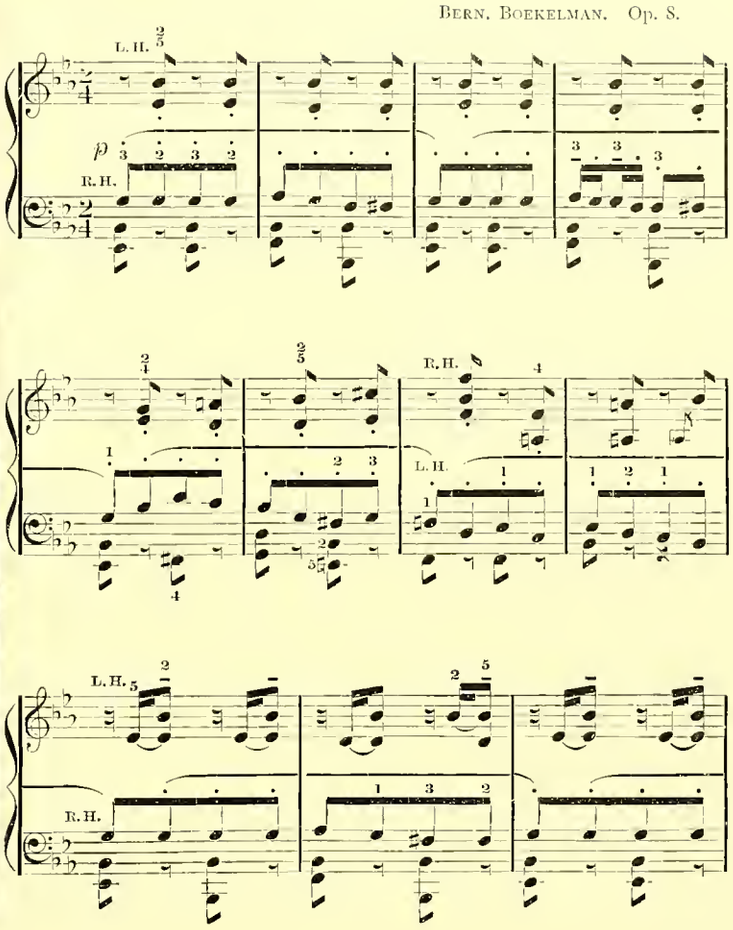
From the painting by Pierre Brissaud

Dedicated to Dr. Hugo Riemann.

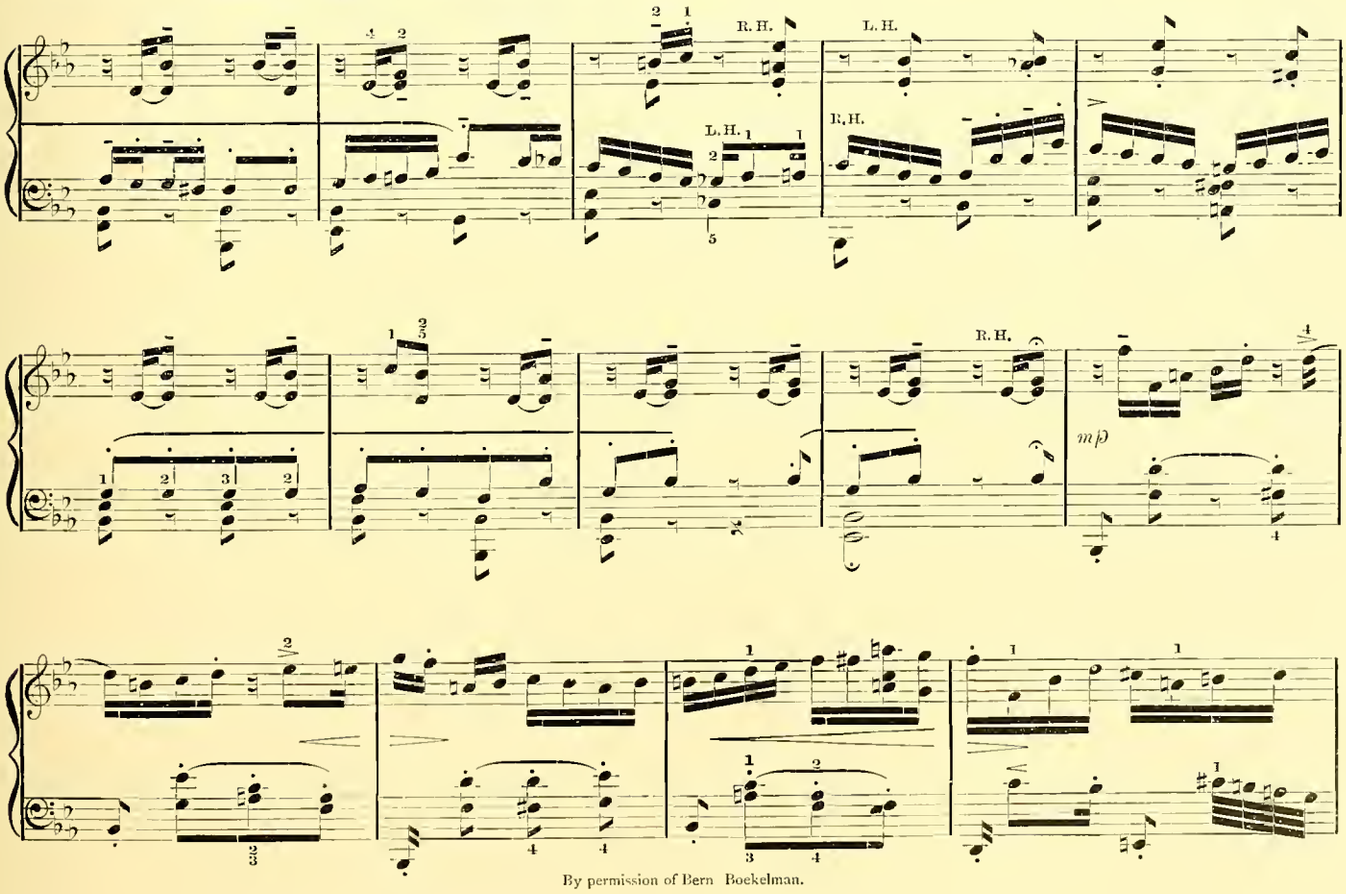
YEARNING.

BERN. BOEKELMAN. Op. 8.

BODENHAUSEN. From Photograph by FRANZ HANFSTAENGL.



SPRING THOUGHTS.



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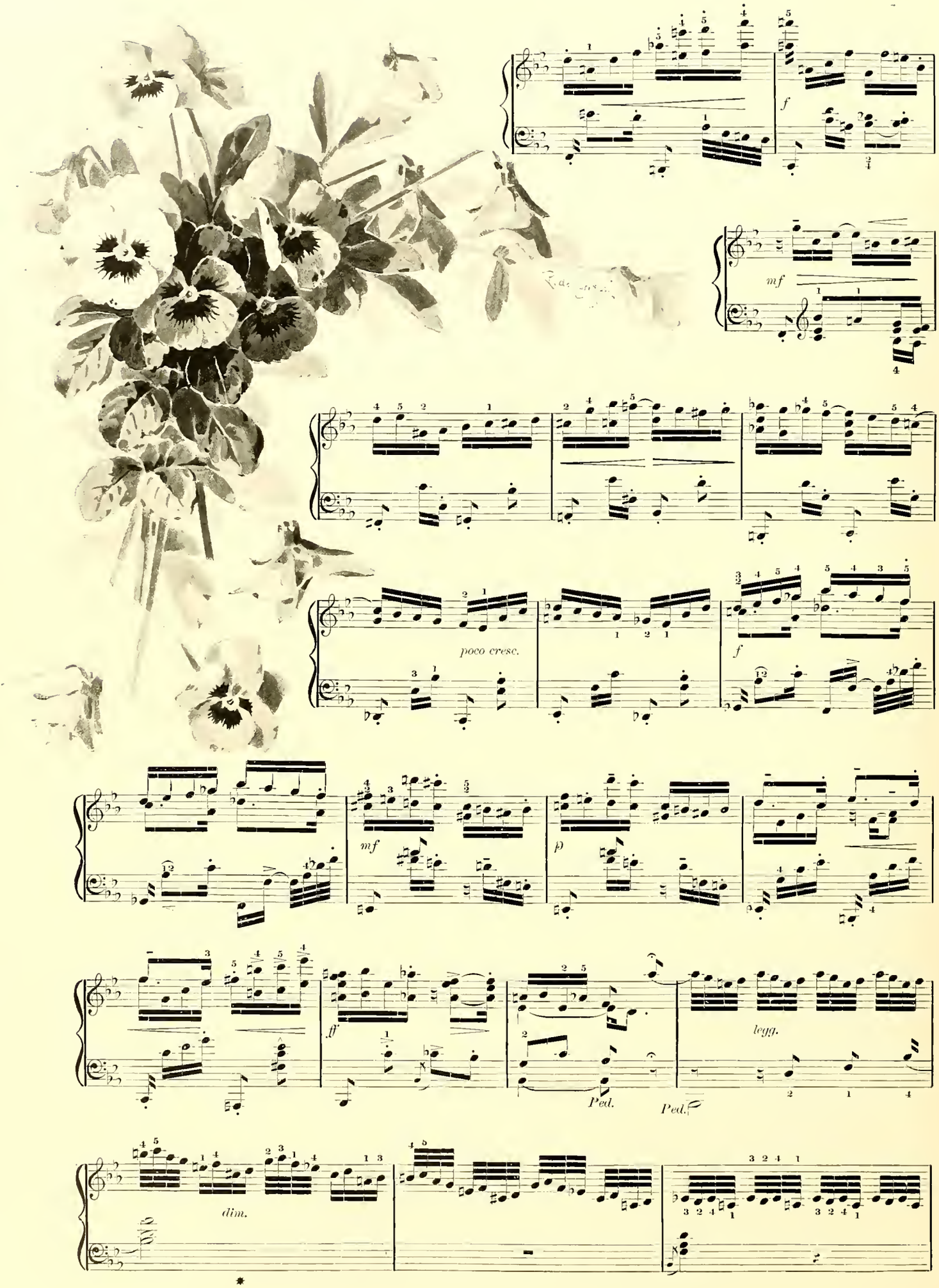
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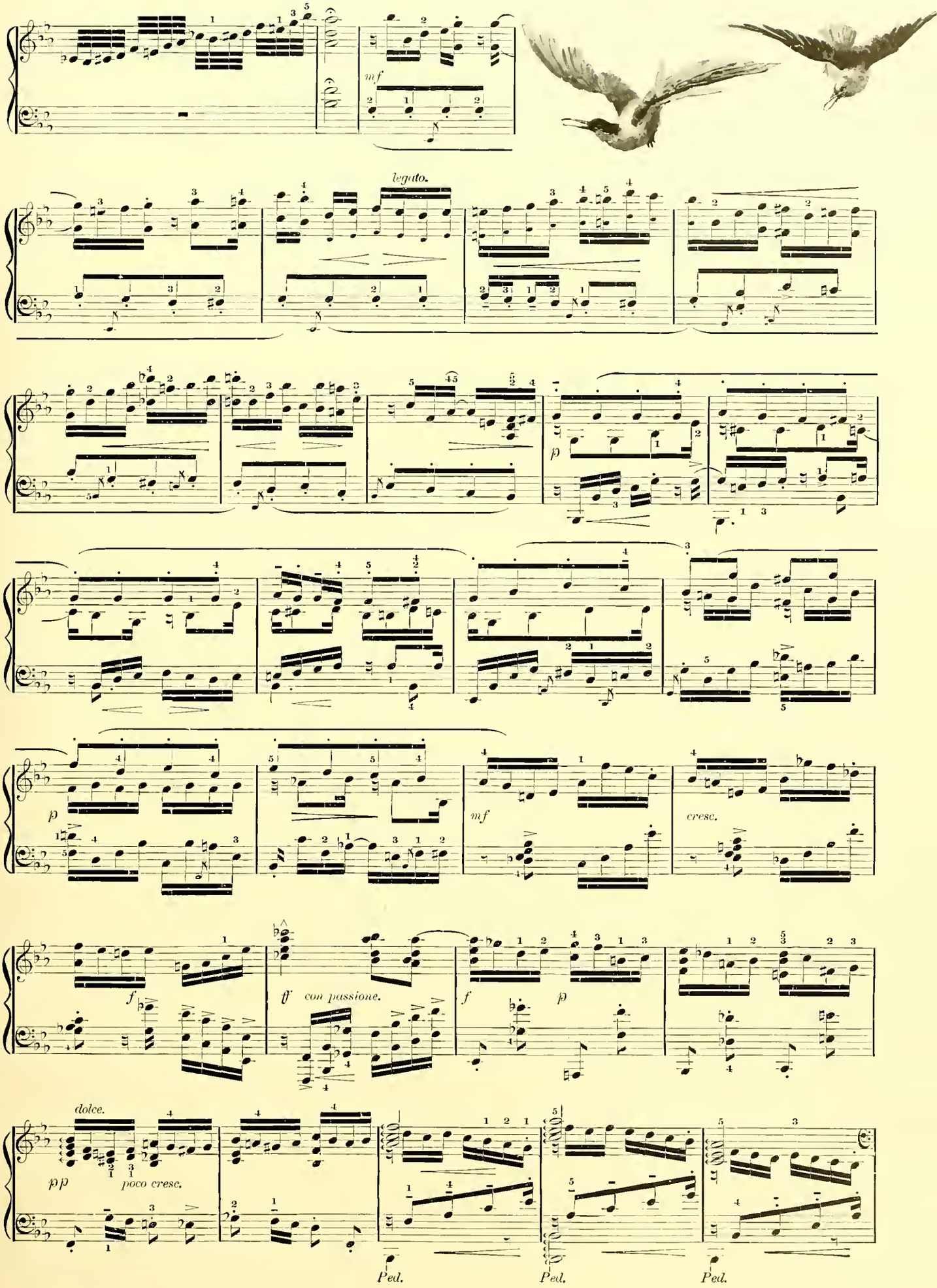
mf
legato.
p
p
mf
cresc.
f
ff con passione.
f
p
dolce.
pp
poco cresc.
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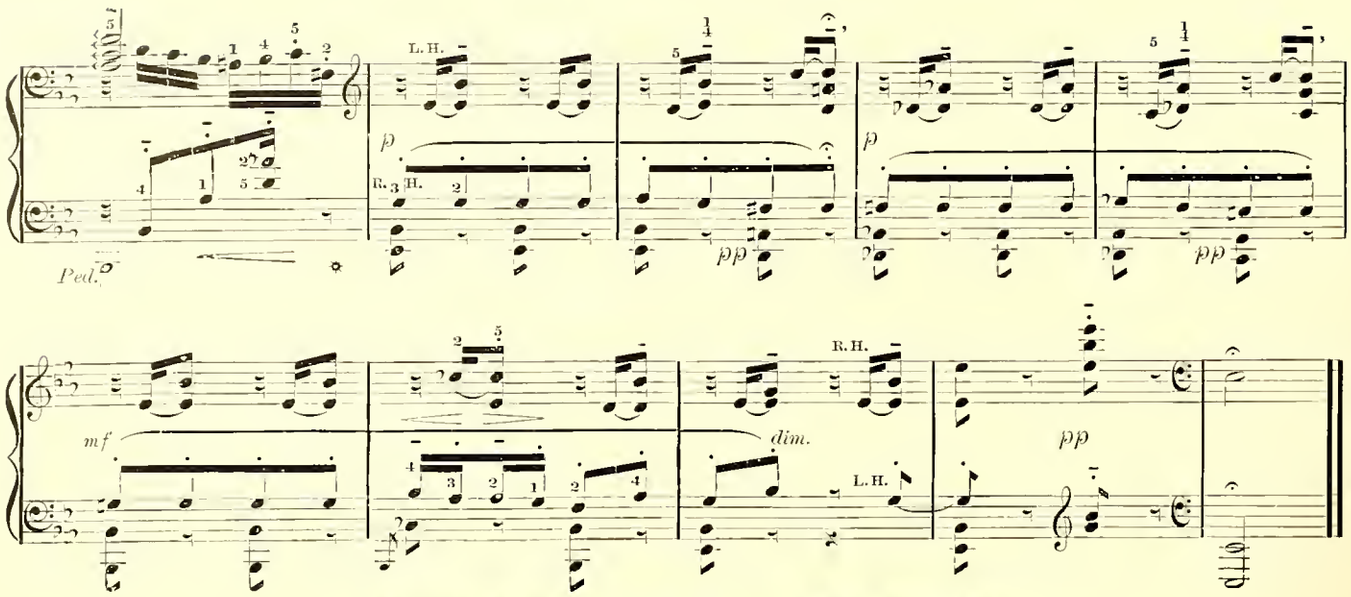
Ped.
Ped.

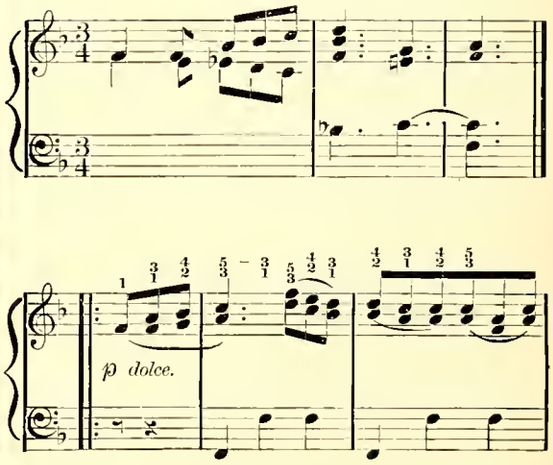


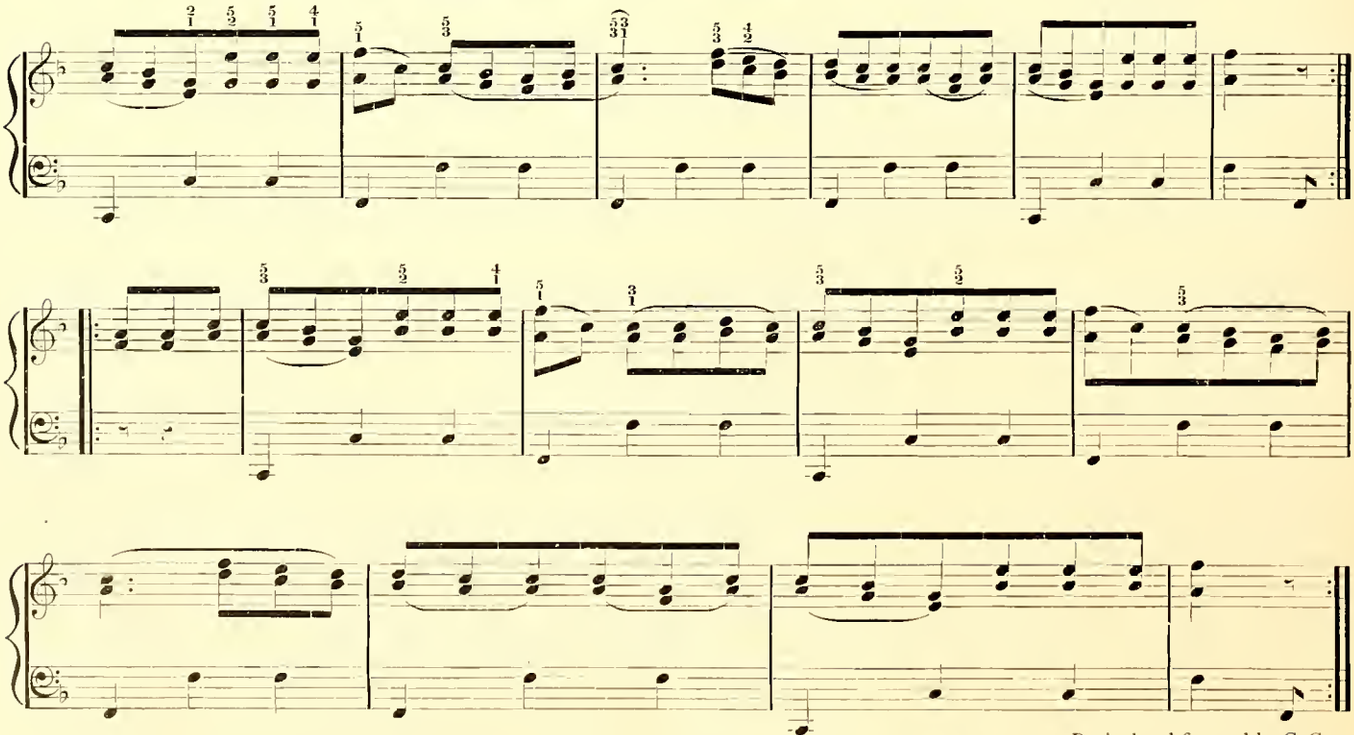
MELODY.

From the arrangement by CHAS. CZERNY. Op. 609.

DAHL. Photographed by FRANZ HANFSTAENGL.

A FRESH BREEZE.





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Revised and fingered by C. G.

ROSE CARON AS DESDEMONA.

G. Jacquet. From the engraving by Champollion.

LE MENUET.

THYNAIS.

SPRINGTIME.

THE BROOK.

Christopher Willibald Gluck, born at Weidenwang (near the boundaries of Bohemia), July 2, 1714; died Nov. 15, 1787, in Vienna.
By his reforms he laid the foundation of Modern French and German Opera.

Andantino.

p

Ei - nen Bach, der fliesst Und sich er - giesst,
Here a brook - let flows, And joy be - stows,

Sanft wie ein Ze - phyr rau - schet, Nym - phen be - lau - schet; Der sich schlängelnd
Soft as a Ze - phyr stray - ing, With fai - ries play - ing. Thirs - ty men may

lenkt, Blu - men und Wie - sen tränkt,
sip Where the.... swal - lows dip;

Men - schen Er - fri - schung schenkt, Sich in.... Thä - ler ver -
Now serp - ent - like it glides, Then in the val - ley.. .

CHAPLIN.

LA MUSIQUE.

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English translation by C. G.

senkt; Ihm ver-sprach die Na - tur, Dass er nie ver - sto - cket, Dass er
hides, So hath na - ture for - bid That it ev - - er.. fail - eth, That it

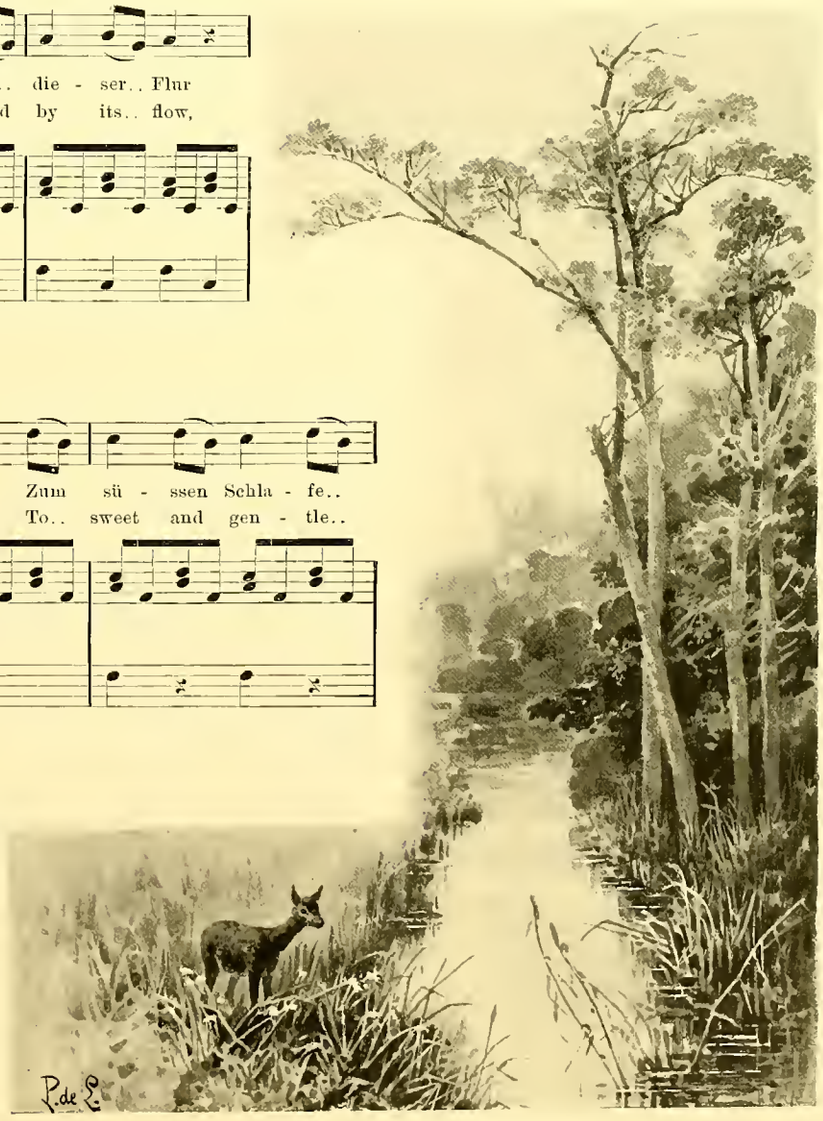
nie, dass er nie ver - sto - cket, ver - sto - - - - - - - - - - - -
fail, ev - er fail, that it fail, e'er fail - - - - - - - - - - - -

cket, Weil er die Schä - fer.. die - ser.. Flur
eth. Lul - ling the shep - herd by its.. flow,

Durch sein sanft Ge - räusch Zum sü - ssen Schla - fe..
Ev - er soft and low, To.. sweet and gen - tle..

tr

lo - - - cket; Murmle,
dream - - ing; Mur-mur,



C. Froeschl. Photographed by F. Hanfstaengl.

THE BROOK.

Bach, dein gli, gla, glu, Gla, gle, gli, glo,
Brook, thy gla, glu, gli, Gla, gle, glo, glu,

glu, Selbst ein A - mor senfzt Nicht
gli, Nev - er A - mor sighed His..

zärt - li - cher als.. du; Murmle, Bach, dein gli, gla, glu, Gla, gle, gli, glo,
plaint so . ten - der - ly; Murmur, Brook, thy gla, glu, gli, Gla, gle, glo, glu,

glu, Selbst ein A - mor senfzt Nicht zärt - li - cher als.. du, Selbst ein A - mor
gli, Nev - er A - mor sighed His plaint so.. ten - der - ly, Nev - er A - mor

seufzt Nicht zärt - li - cher als.. du.
sighed His plaint so.. ten - der - ly.

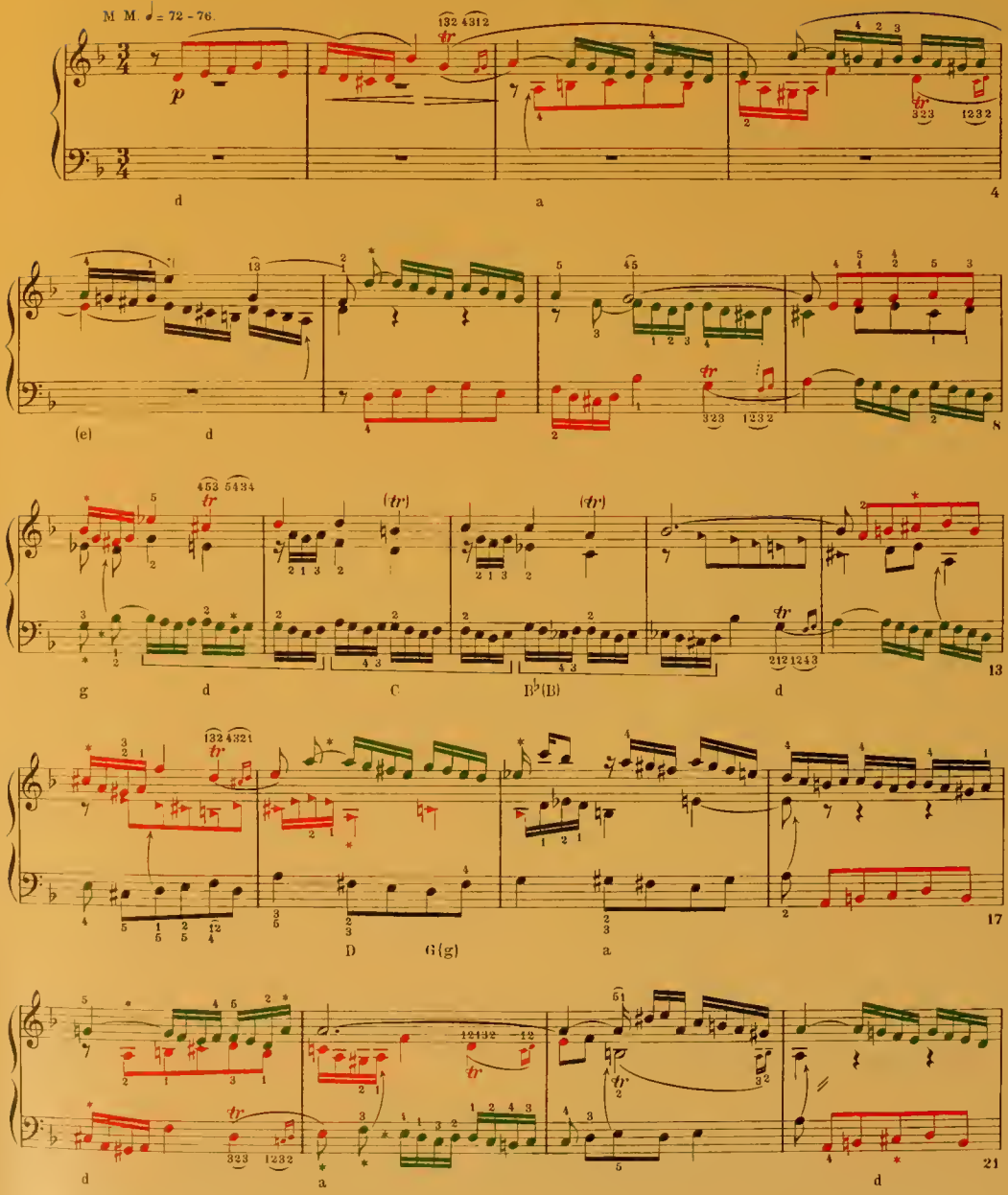
dim.

pp

FUGUE No. 6.

By J. S. BACH.

FROM THE WELL-TEMPERED CLAVICHORD (PART I).



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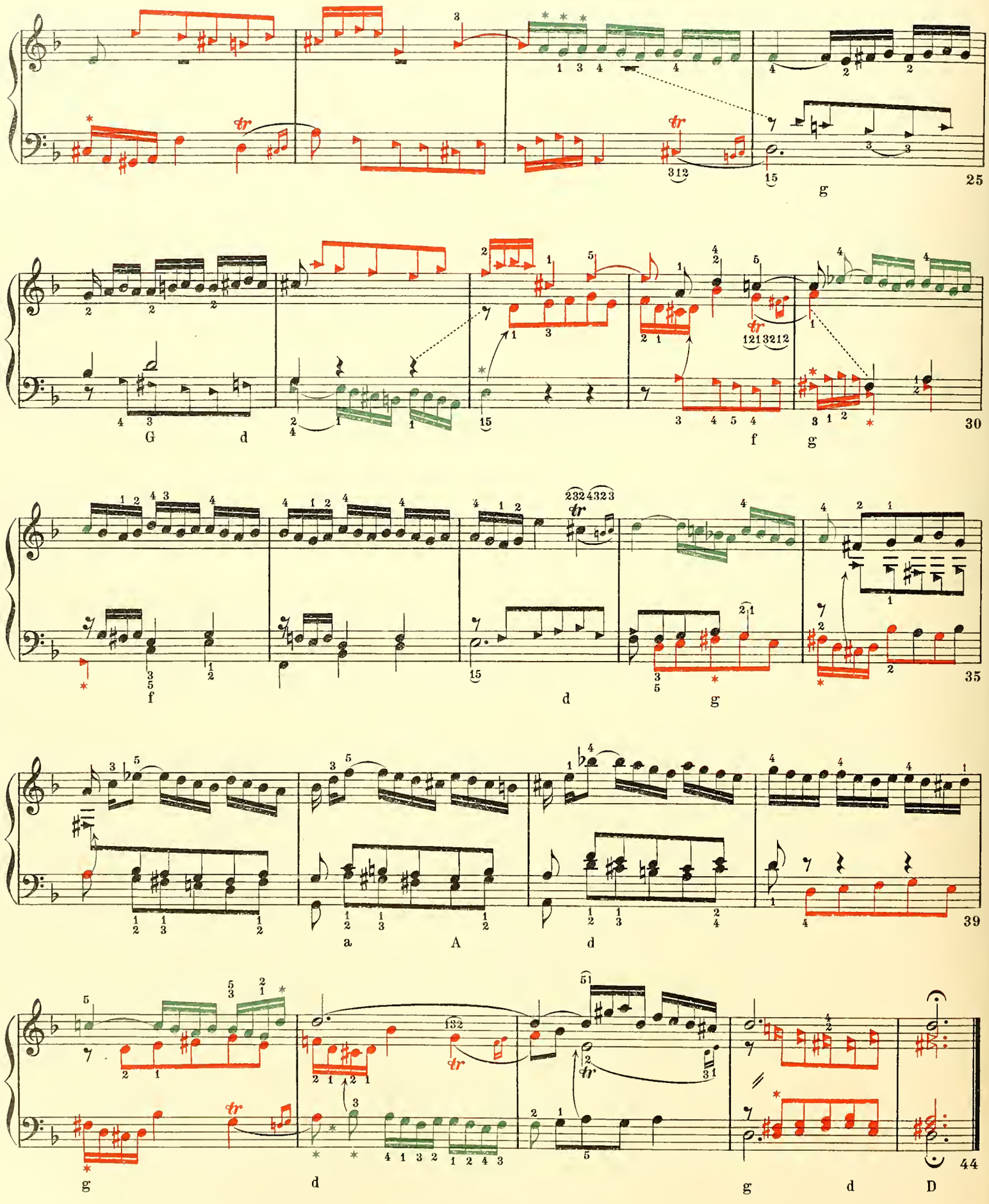
Breveté d'Invention — Boekelman Edition
S. G. D. G. U. S. Patent.


25
g
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HARMONIC SCHEME.

FUGA 6. I.

Counterpoint.

Dux. Comes. 4 Transition I. Exposition. 8

Episode I. 13 Stretto I. Transition II. 17 Stretto II.

Repercussion I. Transition III. 21 Stretto III. Episode II. 25

Stretto IV. 30 Episode III. 35

Repercussion II. Episode IV. 39 Stretto V. Transition IV. Coda. 44

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COLOURS AND SIGNS.

Red is used for the principal subject—Dux;

Green for the secondary subject—Comes;

Purple for the third subject.

indicates canon forms.

indicates parts of counterpoint — i. e., when the secondary subject is not continually used.

indicates that the third subject does not accompany the other two subjects.

indicates inversion of subjects.

Notes with large heads signify augmentation.

Notes with small heads signify diminution.

indicates inversion of parts.

An asterisk indicates a change from the original form of the theme.

indicate whether the notes are to be played with the right or with the left hand.

Black is used for ordinary counterpoint, episodes, and transitions.

All other matters are explained in the "Harmonic Structure" accompanying the fugue.

The large letters under the music denote the major key, the small letters the minor key.

ANALYSIS.—The fugue in D minor presented in these pages furnishes a most striking example of the clearness resulting from the use of colour-notation. It will be observed that the inversion of the theme is indicated by notes of the following form, ⚑.

The counter-theme almost always appears as companion to the theme, although not more than half of it may be employed. It is indicated, as usual, by its special colour (green), and not by rhombian notes.

This fugue contains five expositions and five thematic inversions. Measures 17–21 and 39–43 are almost identical, the key alone being changed. The same may be said of measures 30–33 and 9–12; but here the voices are interchanged. The periods 9–20 and 30–43 inclusive offer a highly interesting comparison. Measure 38 is added in order to effect a return to the principal key.

The fugue embraces four episodes. In measures 10–13 the last three quarter notes of the theme are employed in the upper voice, while the bass contains the second figure of sixteenths belonging to the counter-theme. The same construction appears in the third episode (measures 31–33), but with an interchange of the outer voices; the middle voice, slightly altered, retains its place. In the second episode, theme and counter-theme are used in contrary motion.

PETER PAUL RUBENS. From the engraving by BOLSWERT.

SAINT CECILIA.

The position of the player's fingers in this picture accords with the tradition of the Bach technique. Rubens (1577–1640, preceding Bach, 1685–1750, by a generation) evidently drew the position of the hands from life.

The last episode (measures 36–38) is constructed from the first part of the counter-theme. The first half of the theme appears in inversion in the lower voices, and forms a sequence progressing in thirds.

Further analysis is clearly exhibited by the colours and by the special notation adopted in this edition.

THE ART OF POLYPHONIC PLAYING.

BY BERNARD BOEKELMAN.

MUSIC LESSON. VIII.

OF all varieties of piano technique none is more difficult to acquire than the art of rendering several distinct voice-parts simultaneously, known as *polyphony*. Its most vital factor is a musical and soulful tone, and to acquire this demands in the player more than ordinary mechanical skill. To the superficial critic the piano possesses but little singing power; to the modern piano player and virtuoso it is a copy of the orchestra. With Thalberg the last "singer" of the piano

left our musical stage. He himself tells us that for five consecutive years he studied singing with one of the foremost Italian vocal teachers. Certainly his "L'Art du Chant" is a monumental bequest. But, although this work contains many points valuable to the student, it lacks pedagogic experience, and is not based on science. The hints given are but notes of the writer's own practice. What may be the qualities of the instrument, and what should the student do to evoke them, are questions which remain unanswered to both teacher and scholar.

The singing tone the basis of polyphonic playing.

All varieties of touch may be reduced to two fundamentals, namely, the instrumental and the vocal touch, the acquisition of both of which is essential to true artistic playing. The latter is by far the most difficult to acquire. A power of artistic hearing, a knowledge of the laws of the contraction and extension of the muscles, a knowledge of the hammer-construction, and the ability to keep up a continuous free vibration of the strings by means of a soft pressure on the keys (not striking or toying with them), and, finally, an artistic use of the pedals, are the principal requirements. It may not be generally known *why* the sound produced by means of a stroke by the finger has a different effect upon the ear from the vocal sound evoked by means of pressure—i. e., the touch of the key-surface by the finger before the tone is produced. If, for example, one or more tones are produced by means of pressure, and instantly afterward kept up by a constant elastic tension of the respective muscles of the fingers, wrist, and forearm, the vibration of the strings is renewed by the alternate contraction and extension of the muscles themselves. The air which surrounds the strings is set anew into vibration by the pulsation of the muscles, apparent in the delicate movement of the hammer. This renders the quality full and sympathetic, not only on account of the simultaneous sounding of the overtones, but also because the constant vibration of the muscles of the fingers, wrist, and forearm is imparted to the hammer. If the hammer is too stiff in the axis, it will remain stationary without altering the clang-tint, and the strings will give no response to the muscular pulsations. If the hammer is elastic in the axis, it will respond to the will of the player, and the impulse from these renewed vibrations will give the desired singing tone. The value of pressure extends to chord-playing also. All concert players know that full chords *grasped out* of the keyboard sound far more full and noble in a hall than when struck with full power *upon* the keys. Was there ever a greater giant than Rubinstein in this respect?

Two fundamental touches only—instrumental, reproducing instrumental effects; and vocal, reproducing vocal effects.

BERNARD BOEKELMAN AND HIS DAUGHTER AT HOME.

How to prolong the vibration of the string.

This vocal touch is inseparable from fine polyphonic playing. Its study should begin earlier than is usual. The mere playing of Bach's preludes and inventions in a Czerny style will never result in

this true and artistic mode of playing. Our aural nerves should be taught to perceive each tone during its full metrical length. Single notes of a long duration played in the following manner will lead *gradually* to a perfect singing tone. The requirements are as follows: 1st, an elastic tension of the cords and muscles of the fingers, hand, and forearm; 2d, the use of the finger-ball (not finger-tip); 3d, a well-developed wrist, held rather high; and, last, an energetic pressure by the forearm. (This latter must be gained by keeping the mind on the vibration of the muscles, and should be first acquired away from the keyboard.) Without this mechanical action nothing is obtained by further developing this technique. After becoming conscious of the inner invisible strain of the muscles (like the pulling of a rubber band) by focusing the will-power on the muscles of the playing fingers, it is advisable to return to the keyboard. The student will then find the further development of his singing tone in his own will-power. The second and perhaps the most important part of the production of the singing tone is the habit of listening attentively to the *duration* of the sound, and of preventing its vanishing away. At first, give no limit to time; try to hold on to the sound through the medium of your auditory nerves. It is a wearing but well-paying process. Next to it comes the power of hearing in combination with rhythm. The ability to regulate this tonal excitation metrically is the last preparatory step to the beginning of proper polyphonic playing.

JOHANN SEBASTIAN BACH.

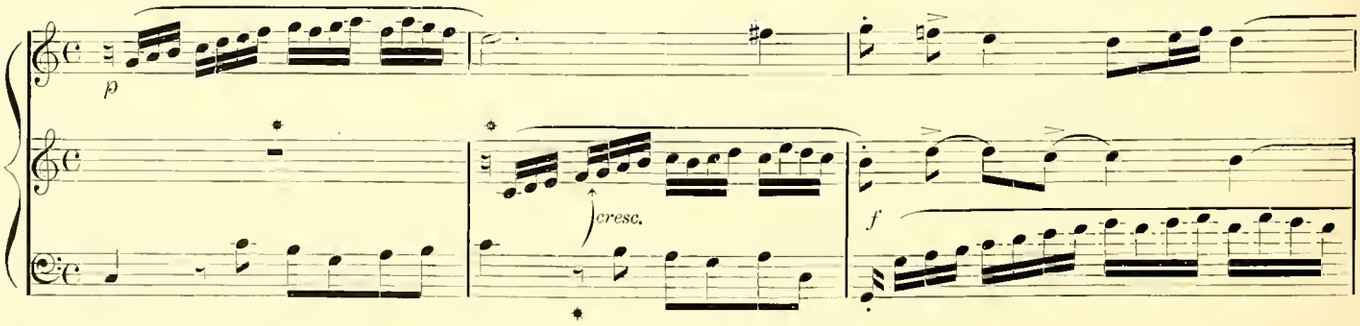
How to acquire the "Bach" pressure.

All these studies should be made on black as well as on white keys, on account of their difference in size.

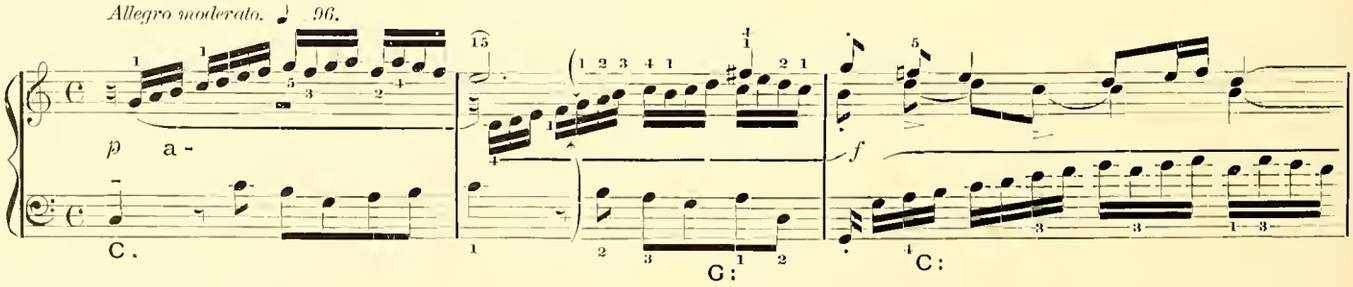
In polyphonic playing all the voices are independent, but all take part equally and form a harmony of melodies. Our manner of writing for keyed instruments is simply a contraction from the score, and our best writers always make the voices clearly, rhythmically complete. The different parts in a well written composition are defined by the direction of the note stems, as illustrated in Example 2.

Example 1: Each part has its own staff:

J. S. Bach.



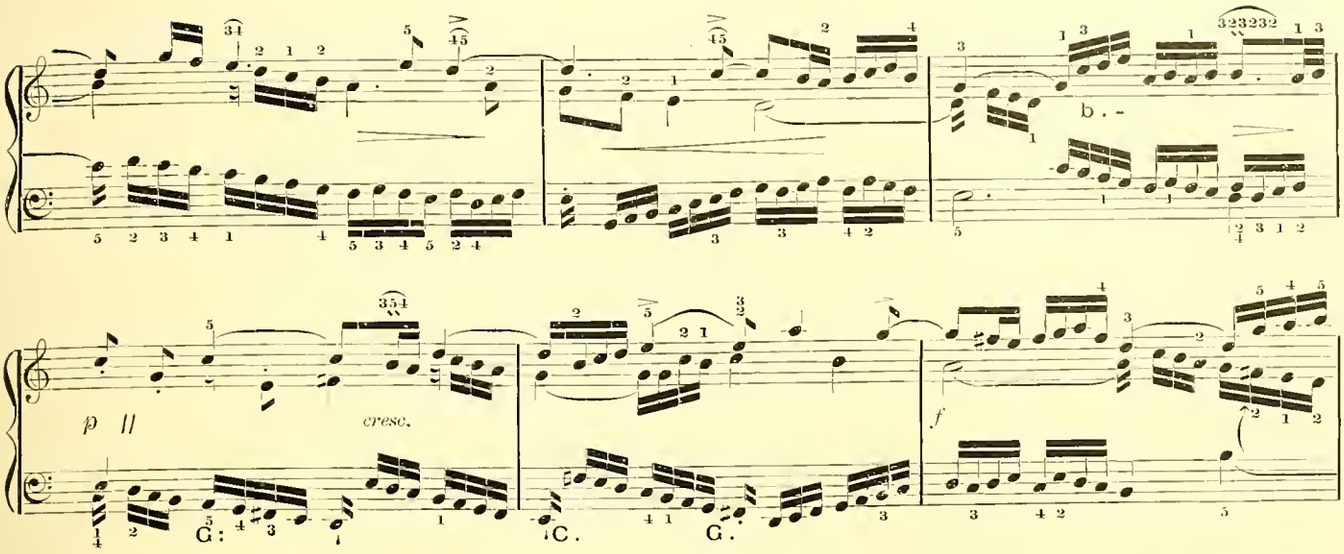
Example 2: Reduced to one system:



arl Schloesser, Pinx^t D Appleton & Co Photogravure Goupil

Beethoven in his Study

By permission of The Fine Art Society 148 New Bond Street London



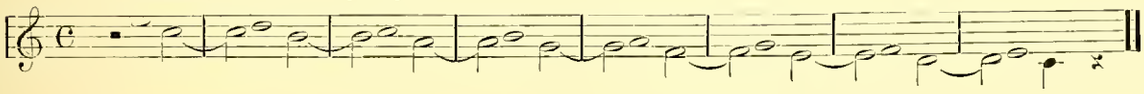
In measures six and seven the alto voice changes staves and returns to place.

These examples may assist the student to read polyphonic music. Play the parts separately until the eye becomes familiar with them. To acquire this mode of playing, begin with the simplest form:

1. Two-voiced:

Listen to both voices in unison, cut the hearing in two, and be conscious of keeping each entire tone in vibration until the next begins to sound (the easiest and safest road to a perfect legato).

2. The same, divided equally:

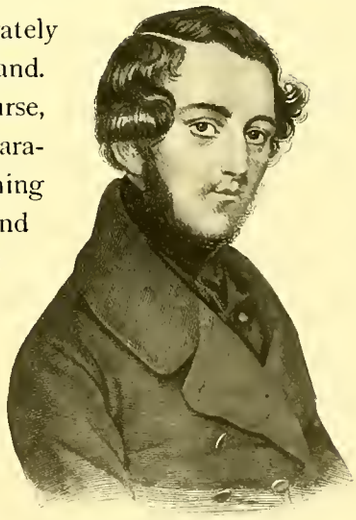


Here arises a difficulty which requires all the student's will-power—i. e., to hear the parts separately and jointly. With the entrance of the lower voice we are inclined to drop the upper voice not alone out of sight but even *out of hearing*. This obstacle must be overcome by patience on the part of the player. It must be removed by accurate hearing and by leaving the faculty of sight entirely out of use. When beginning, first learn to hear the lower voice and secondly the upper.

The student must learn to hear each of the interwoven voices independently.

Should this still prove too difficult, each of the voices may be given separately to one hand, then, if properly rendered, both simultaneously to the same hand. A transposition to D flat and D is urgently recommended, and should, of course, be practised by each hand separately. Riemann's little work, Technical Preparatory Studies for Polyphonic Playing, may now be successfully studied, beginning with the simplest forms of two voices played by one hand (page 33, right hand, and page 35, left hand). It can not be too often repeated, that *the greatest pains must be taken* (a) *not to let the eye dominate over the ear, and* (b) *to keep the strings vibrating their entire prescribed duration.*

Depend on the ear, not the eye.


SIGISMUND THALBERG.

The student may ask if all this will ultimately repay? I answer: "If your intention is to express your feelings musically, learn to press these feelings out of the keys; study the principles of pressure, and awaken the electric current between yourself and your listener. Will not this pay?"

"Pressure" and "expression" almost synonymous in music.

Another not less important factor in polyphonic playing is the reading of the parts both vocally and harmonically at the same time. Of course, this is hardly possible without knowledge of elementary harmony and knowledge of proper part-writing. Nevertheless, much can be accomplished if the modulatory changes in the root forms of the harmony are looked up. The student who is able to recognise

the scales and chords can easily locate himself. Take, for instance, a piece written in the key of C: if the first accidental met with is F sharp, the modulation leads to G major, but if D sharp is also given, then to E minor. All that needs to be known is that sharps always enter on the seventh tone of the new scale, consequently the next note is the tonic tone; when modulating with flats, the fourth note of the new scale has the new flat. In minor, the third is minor. This is too practical not to be understood by pupils of ordinary thinking capacity. Constant practice in it will clothe the song parts upon their harmonic skeleton.

How to recognise the scale into which you modulate.

STELLA. From the engraving by LANGIER.

ST. CECILIA.

The artistic rendering of a polyphonic composition will always be more or less characteristic. The endless varieties of possible vocal and instrumental effects will give both student and accomplished artist plenty of room for individuality and originality. The road to originality is the power gained by familiarity with the rules of æsthetics, anatomy, and natural feeling. Tone-colouring by means of the pedal is the final element of beauty in polyphonic playing. Hans Schmitt's little book on this subject contains all needful information. Living examples of beautiful pedalling, like Paderewski's, may be imitated, but pedal effects, like varnish, should only be applied after the picture is finished.

Pedal-playing essential to a perfect singing tone.

The pressure touch, formerly and principally used by the master on the clavichord, is the only link left between this instrument and the modern pianoforte; and it seems quite credible, in view of the beautiful expression which was given to the clavichord music, that the listener was often (as we read) moved by it to tears.

CHORAL FROM BACH'S PASSION MUSIC.

English words by C. G.

'Tis I, Lord, who de - nied Thee, 'Tis I... that did de - ride Thee A - mong Thine en - e - mies;
Ich bin's, ich soll - te bü - ssen, An Hän - den und an Fü - ssen Ge - bun - den, in.. der Höll'.

Thy cross, 'tis I . who build - ed, Thy scourge, 'tis I who wield - ed, 'Tis I.. be-tray'd Thee with my kiss.
Die Gei - sseln und die Ban - den, Und was du aus - ge - stan - den, Das hat ver - die - net mei - ne Seel'.

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SCHUTZENBERGER.

GREEK DANCE.

FOUR PIECES BY J. S. BACH.

PRAELUDIUM.

Edited and fingered by BERN. BOEKELMAN.

From THE WELL-TEMPERED CLAVICHORD.

p *cresc.* *f* *pp* *dim.* *p* *poco cresc.* *sf* *mf*

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poco leggiero. legato. p dim. pp f f mf piu mf f mf dim. R.H. poco rall. p

GAVOTTE.

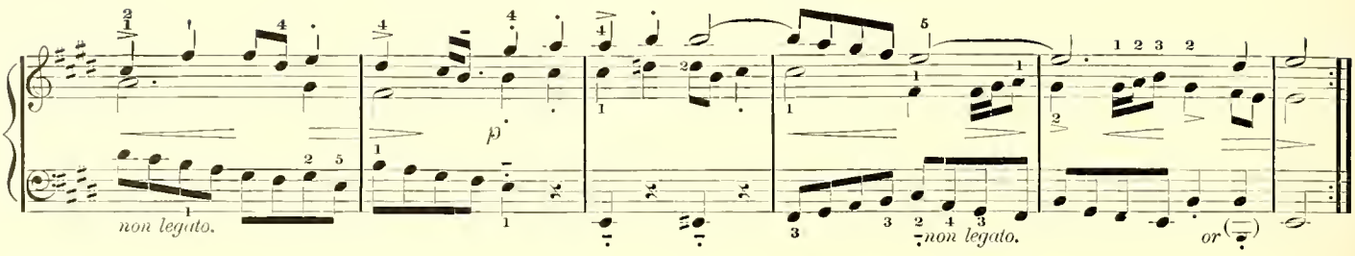
Edited and fingered by BERN. BOEKELMAN. From LITTLE FRENCH SUITES.

Un poco vivace. p poco cresc. dim. p piu cresc. mf p non legato. mf non legato. f mf legato.

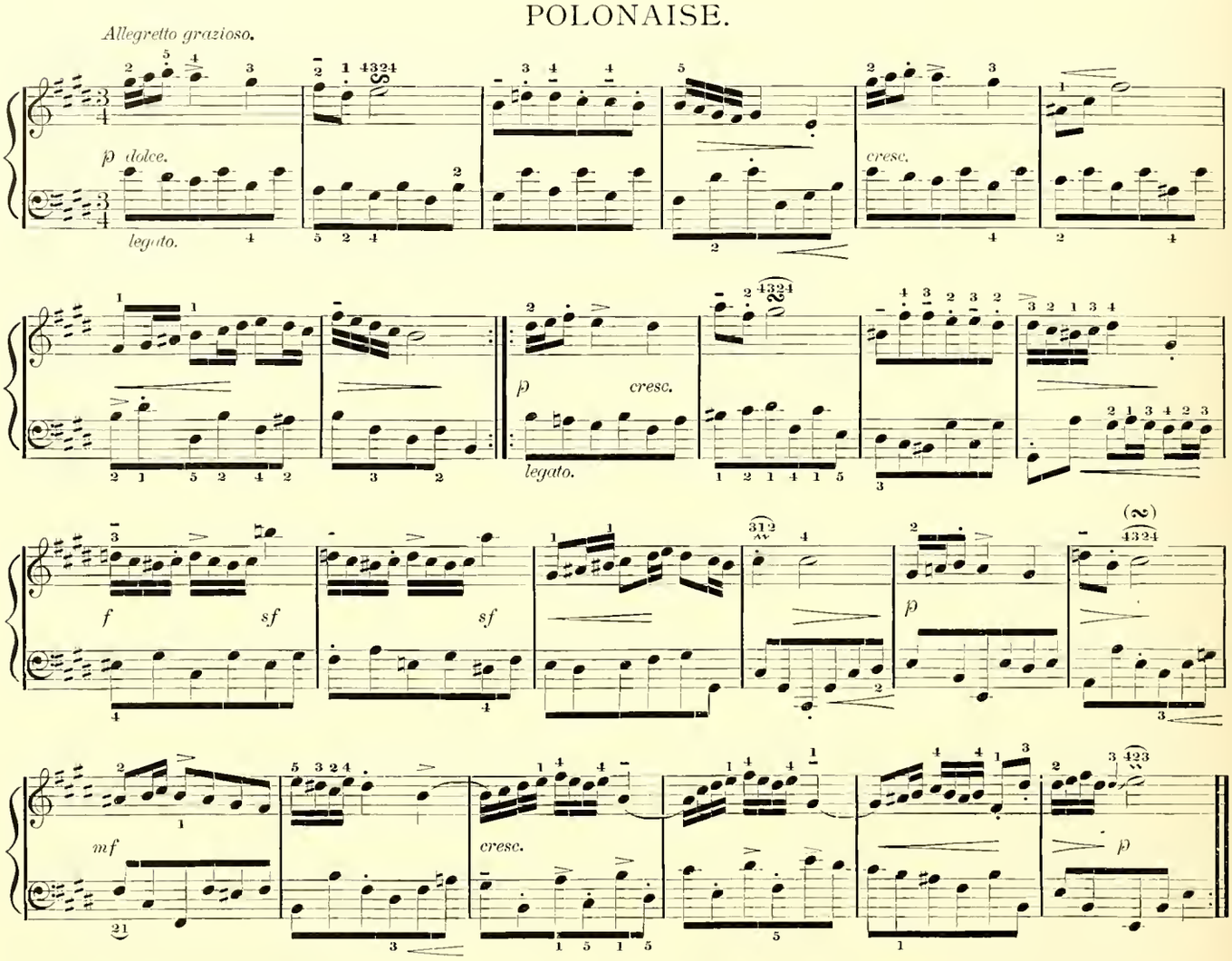
Death of Chopin

From the painting by Felix Joseph Barrias

INTERIOR OF ROYAL VIENNA OPERA-HOUSE.



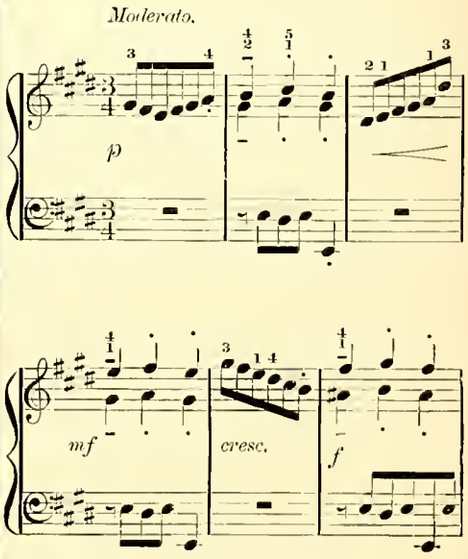
POLONAISE.

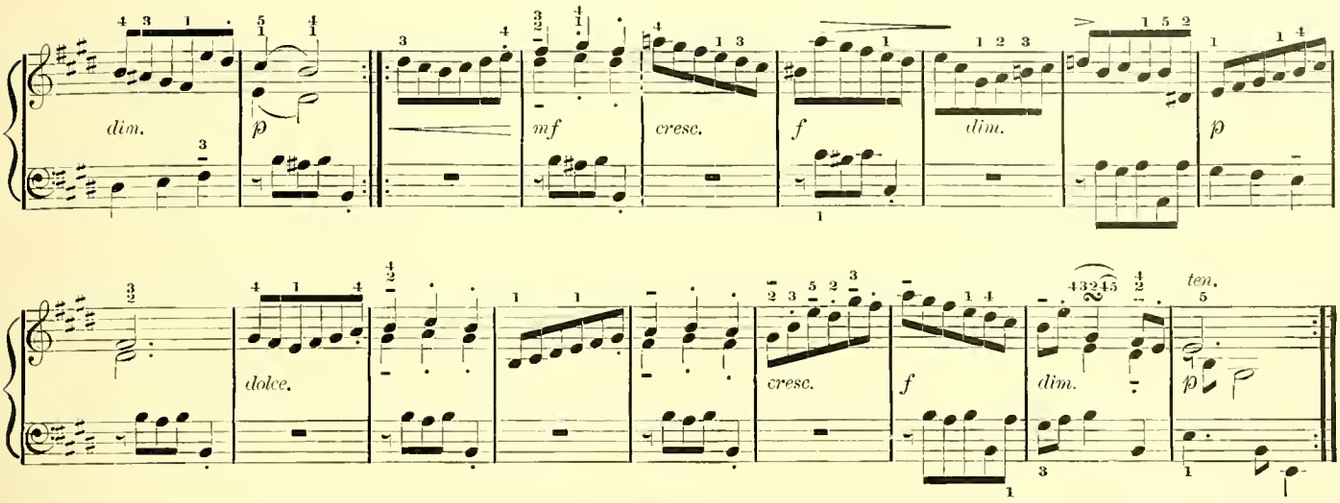


MENUET.

SCHMUSTER. Photographed by FRANZ HANFSTAENGL.

THE MINUET.





THE TEACHING OF RAFAEL JOSEFFY.

FROM THE NOTEBOOK OF MRS. HENRY T. FINCK.

TO hear Mr. Joseffy enumerate the necessary qualities of a pianist, and the amount of study it takes to accomplish anything, makes one feel that life is short indeed and art is long. And yet he is a teacher who fills his pupils with enthusiasm and a desire to work, in spite of his great demands on their strength and endurance. He hurries them through an immense amount of music in a year, as he thinks this is the broadest and quickest way to learn. He says: "Everything you study helps everything else, especially when you study great things. However, it isn't good to study one thing too long, for when you are no longer able to advance you necessarily lose." His pupils are required to memorize everything they play. For training the memory he especially favours Bach. In learning a new piece we begin to memorize it at once, committing a few measures every day, for, as he says, "one never knows a thing until it is memorized"; and he calls playing from notes "reading."

He studies his own hand very carefully, and continually discovers new ways of overcoming technical difficulties, which he shows his class after he has made sure of their efficacy. While such exercises look very easy, when we try to imitate them, it takes very careful analysis to understand them. For instance, perfect legato is made comparatively easy by practising both legato and staccato (wrist, not finger) successively, and then, as it were, combining them. When Tausig first used this pure legato all his critics accused him of playing staccato, for they were accustomed to the Moscheles school of legato portamento. The legato-staccato practice is particularly valuable for the weak fingers of the hand, *which so often cling to a note after they should have left it.* It also prepares the hand for rapid staccato. The first note in every group of four in Schumann's second Novelette is marked staccato, to keep the player from clinging with the thumb. This is only one of many instances in Schumann.

Mr. Joseffy says everything should be practised legato and staccato; very slowly and fortissimo, with the fingers raised as high as possible; occasionally very fast—what he calls a "big tempo"—which acts as a forcing process; in all keys; right-hand passages, when difficult, with the left hand, and *vice versa*; with different accents, rhythms, and touches; and with the fingers between the black keys. This last is very difficult. It is used to obtain precision, but it must not be done too much, as it is liable to weaken the stroke.

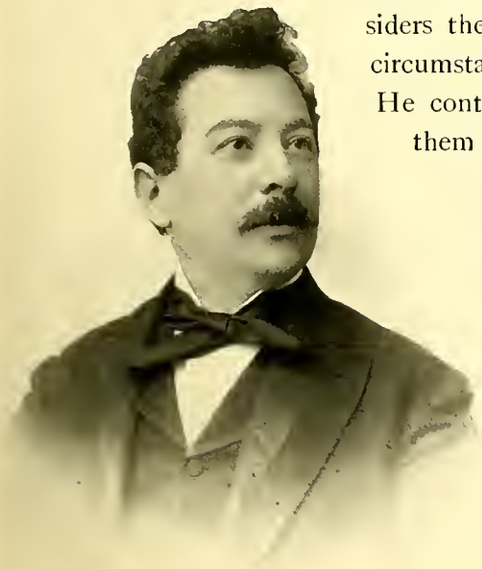
"Two-finger exercises," practised in these different ways, are, in Mr. Joseffy's estimation, the foundation of piano technique, the most important of all exercises, unless he should except the first number in H, Schmitt's Daily Studies, Opus 4;—holding a chord in all the different positions and in all keys, then raising and striking with the fingers one after another. Two-finger exercises, scales, arpeggios, scales in

PIETER DE HOOCH.

A COUPLE MAKING MUSIC.

thirds, and such passage-work, must always be practised to a certain extent in contrary motion, as thus the fingers may be more easily watched and corrected. He tells his pupils that, in practising an hour on scales in contrary motion, it is more beneficial to practise thirty minutes, always starting with the thumbs, and the other thirty beginning with the fifth fingers, than to devote the whole hour to playing the complete scale each time.

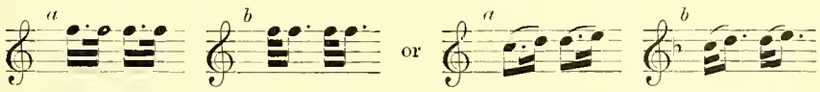
Another important point is, always to practise something more difficult than the special bit of technique one is working for: for instance, if one is studying octaves, ninths should be practised; with chords always bigger ones than those demanded, and in all keys. Mr. Joseffy considers the transposition of exercises a necessity. The wrist must be loose under all circumstances.



RAFAEL JOSEFFY.

He continually impresses the necessity of slow practice on his pupils. To one of them he said: "Play six days slowly, the seventh fast. This is recreation." It is doubtless an excellent motto for all students, but it is not the only way; he also says, "You must not only practise fast things slowly but slow things fast," as this gives great mastery and repose.

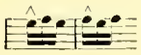
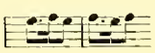
Mr. Joseffy's use of different rhythms prepares the hand for both slow and rapid work, as both are used in the same exercise.



Clementi's "Gradus" may all be studied rhythmically in this way; but if this method is used before the notes are well learned, it will make the hand unsteady.

Mr. Joseffy believes in the use of light dumb-bells to prepare and strengthen the wrist for octaves. Octaves should be practised with the first and fifth, the first and fourth, the first and third fingers, and, by hands that can stand it, the second and fifth fingers. Much can be done toward the latter fingering by stretching exercises at the piano. Chords (usually much neglected, although they are more difficult than octaves) should be practised in the same way, with a very loose wrist.

In long jumps the hand and arm should be turned in an arc from the elbow. It is far better to make a bold, daring jump in this way and miss, than to be too careful and strike the right note. Even Rubinstein was not sure in a jump. Mr. Joseffy says it is a special gift, as much as a natural wrist motion or an even trill.

In practising trills, it is best to hold down one or more notes to steady and give balance to the hand. Long trills should be studied in this way, but if they alone are studied the hand will be quite unprepared for short ones, so part of the practice time should be given to short trills of three notes, playing with varying accents and rhythms.  and  . To make the work more difficult, it is better to practise trills in semitones, first and third fingers with the thumb on the black key, second and third with the third on the black key, third and fourth like second and third, and fourth and fifth in both ways. Trills with the thumb and second, and the third and fourth, are the hardest, and need the most work.

It is interesting to watch Mr. Joseffy's patience and extreme care in teaching. He never overlooks the slightest mistake in fingering, touch, or technique, no matter how trivial it may seem. He can *hear* wrong fingering in a rapid passage, and one day he gave us a proof of it. One of his pupils was playing, and as he had his back to her and was walking away from the piano he certainly could not see, but he corrected her, and told her to use the third, not the fourth, finger in a certain rapid run.

His pupils study a judicious mixture of Clementi's "Gradus" (Tausig arrangement), Czerny for technique, Liszt for brilliancy and effect, Chopin for delicacy, precision, elegance of style and romantic feeling, Bach for thoroughness and depth (*Musikalische Solidität*), and Schumann for accuracy in rhythm and accent. In a general way this gives an idea of Mr. Joseffy's method, but it should not give the impression that his teaching is limited to these few composers. He freely uses all good studies and pieces. Many are the beautiful things one hears in his class, by great composers like Jensen and Henselt, which are rarely played in our concert halls.

THE LOTOS FLOWER.

(DIE LOTOSBLUME.)

German by H. Heine.
Translation by W. W. E.

Schumann.

P. Thumann. Copyright, 1892, by Franz Hanfstaengl.

PSYCHE.

Ziemlich langsam. *p*

Die Lo - tos - blu - me
The Lo - tos bud.. is

p

äng - stigt Sich vor der Son - ne
droop - ing, Un - der the sun's bright

Praeht, Und mit ge - senk - tem Haup - te Er - war - tet sie träu - mend die
light; She bows her head.. in shy - ness, And waits for the com - ing of

Nacht. Der Mond, der ist.... ihr Buh - le, Er weckt sie mit sei - nem
Night. The moon is her... dear lov - er, He wak - ens her out of her

pp

Lieht, Und ihm ent - schlei - ert sie
dream; She lifts her pet - als to

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nach *und*

freund - lich Ihr from - mes Blu - men - ge - sicht. Sie blüht und glüht und
greet him, And turns her sweet face to his beam. She blooms and glows and

R. Heck. Photographed by Franz Hanfstaengl.

THE WATER NYMPH.

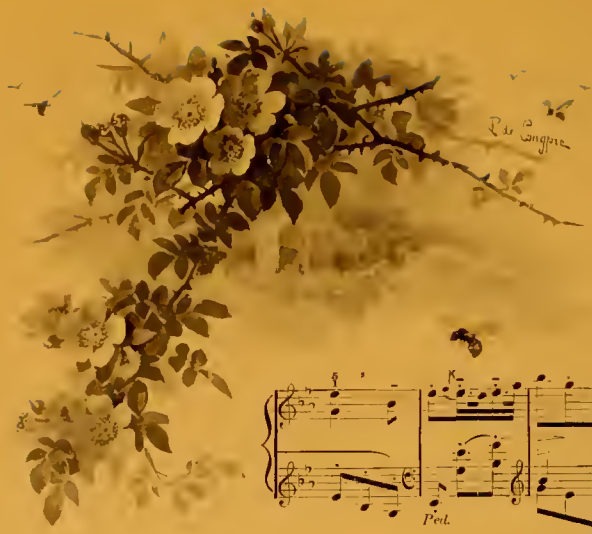
nach schneller.

leuch - tet, Und star - ret stumm in die Höh';..... Sie duf - tet und wei - net und
glist - ens, And dumb - ly looks.... a - bove;..... She weeps while her fond heart is

p ritard. *ritard.*

zit - tert Vor Lie - be und Lie - bes - weh, Vor Lie - be und Lie - bes - weh.
trembling For love and the pain.... of love, For love and the pain.. of love,

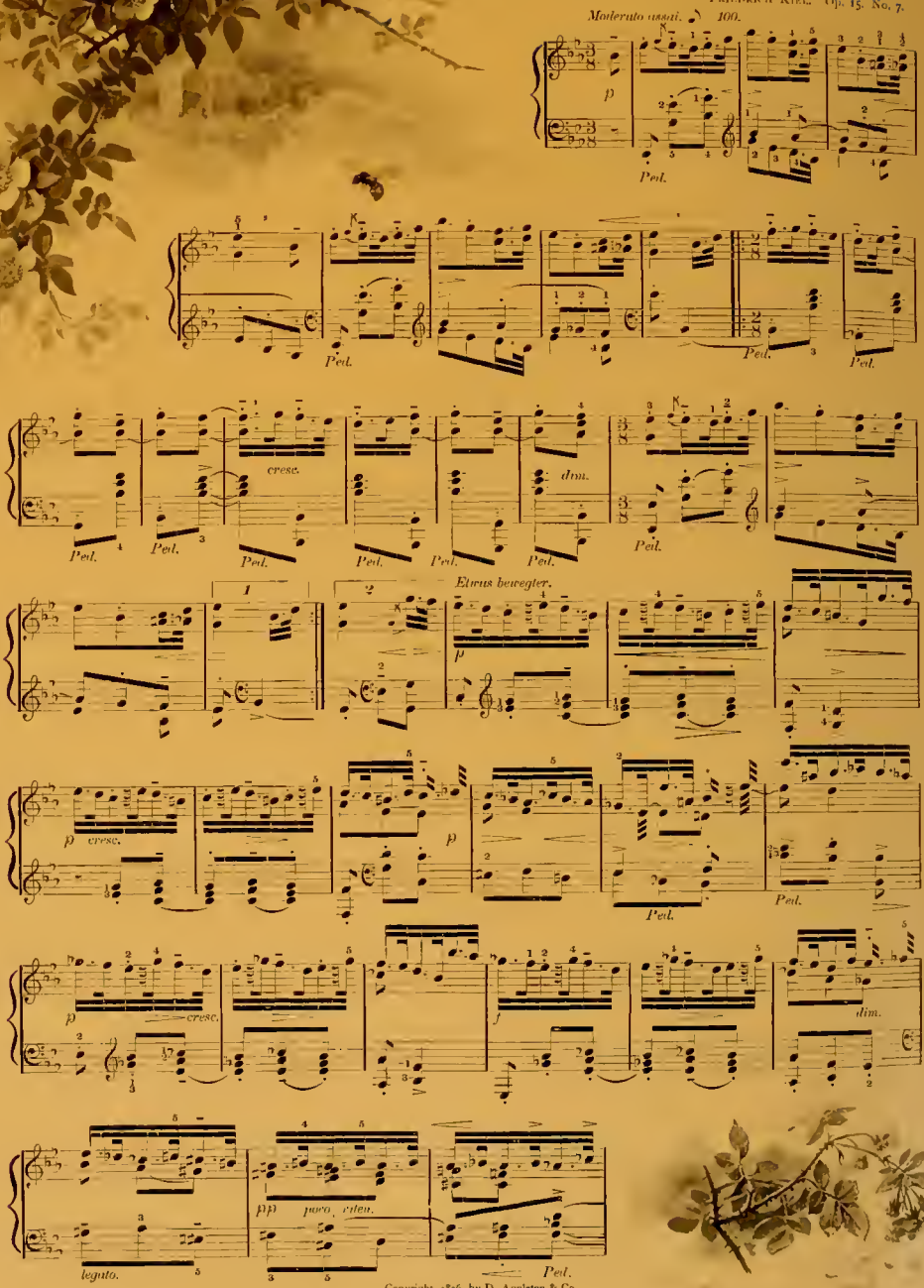
ritard. *p* *ritard.*



MELODY.

Revised and fingered by BERNARD BOEKELMAN.

FRIEDRICH KIEL. Op. 15. No. 7.



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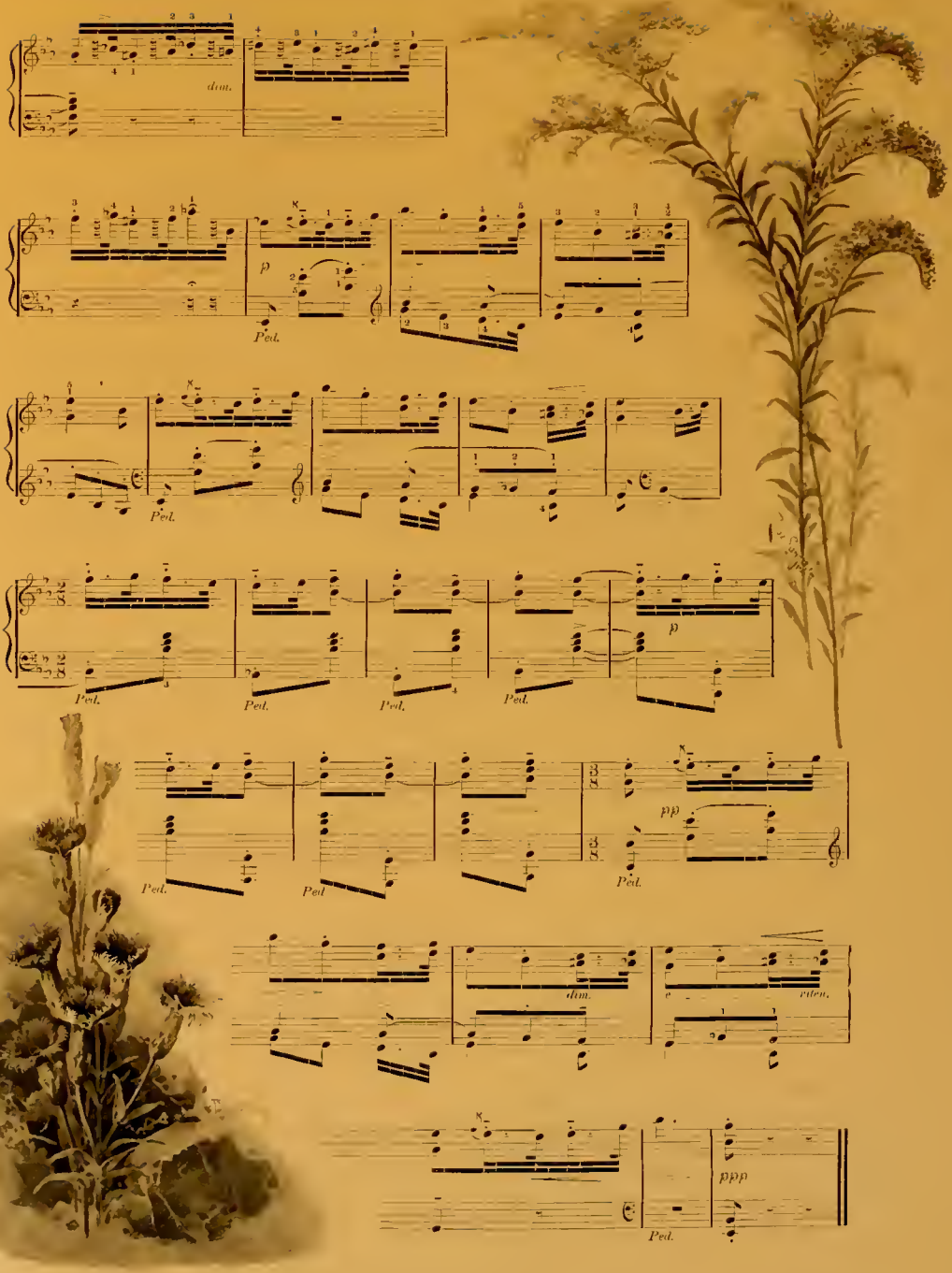

dim.
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p
Ped.
Ped.
Ped.
pp
dim.
riten.
Ped.
ppp

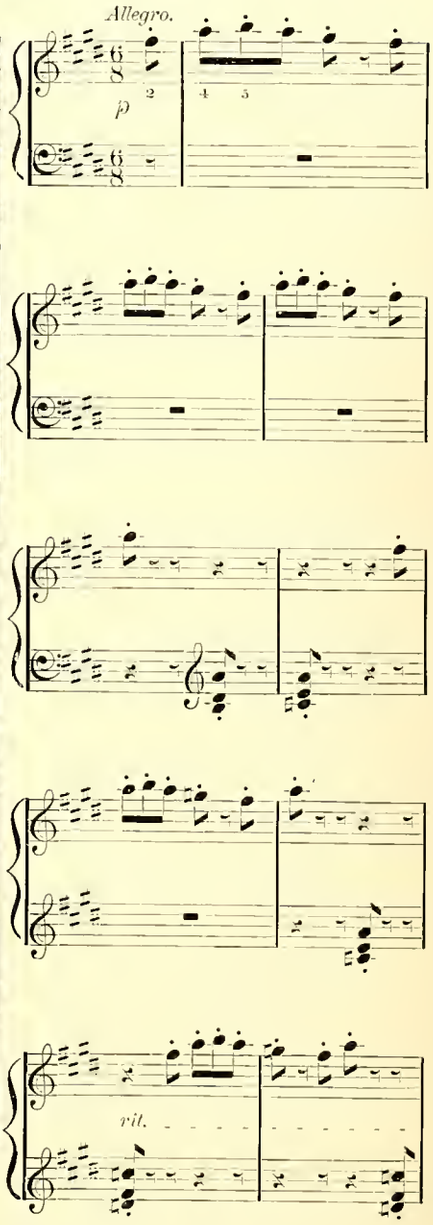
PARAPHRASE SUR MANDOLINATA.

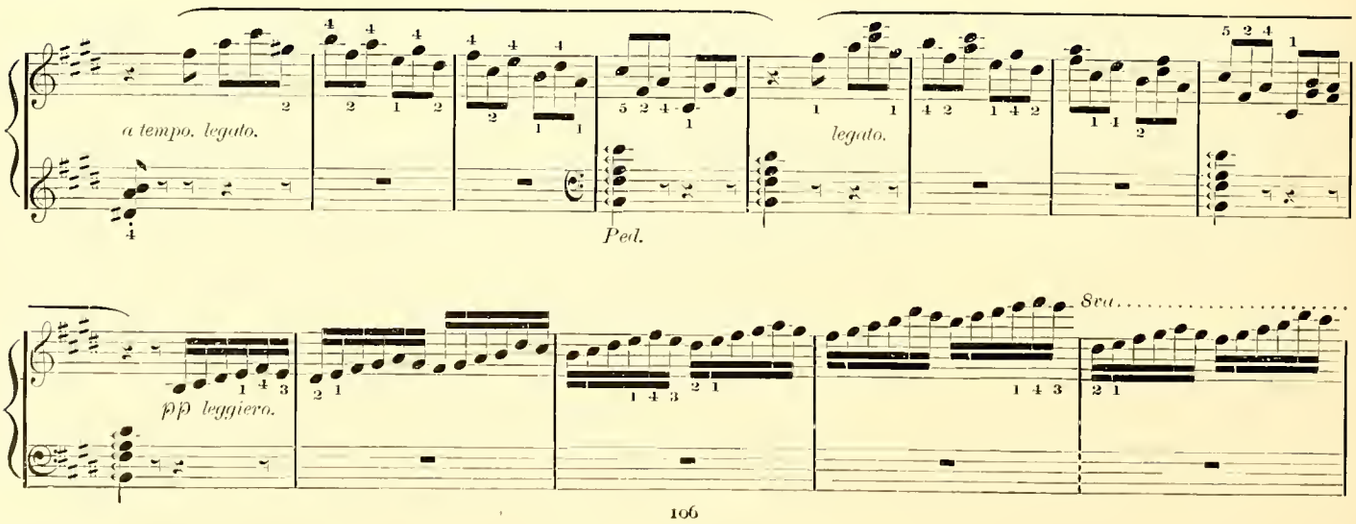
Charles Camille Saint-Saëns, born Oct. 9, 1835, in Paris. One of the foremost Composers of the French School.

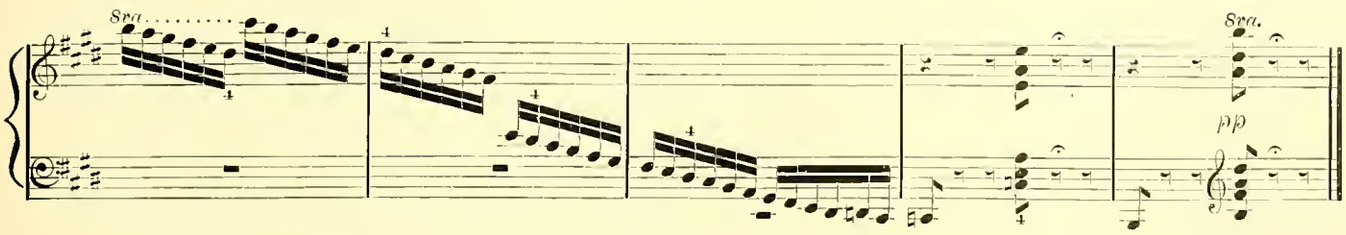
Edited and fingered by BERN. BOEKELMAN.

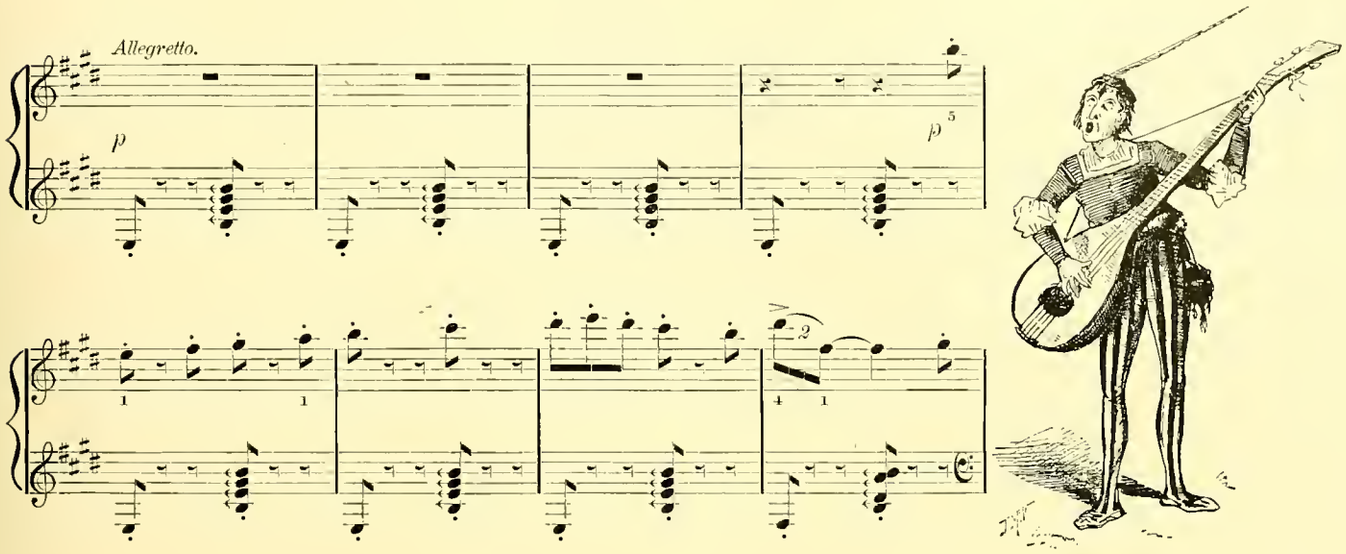
Melody by E. PALADILHE.

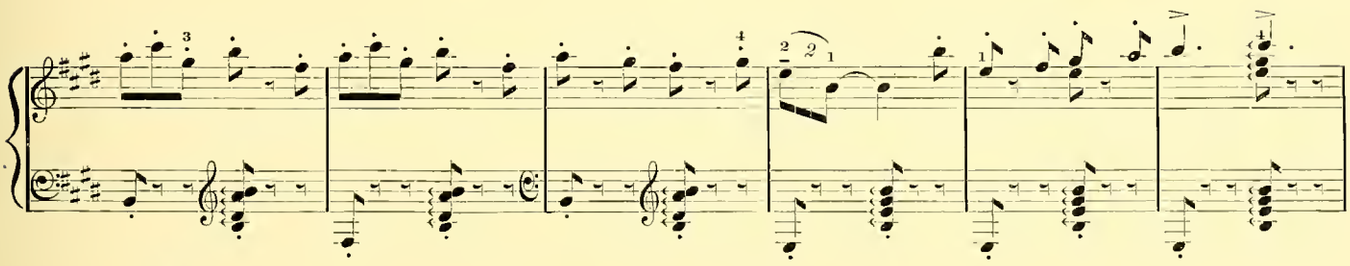
CHARLES CAMILLE SAINT-SAËNS.

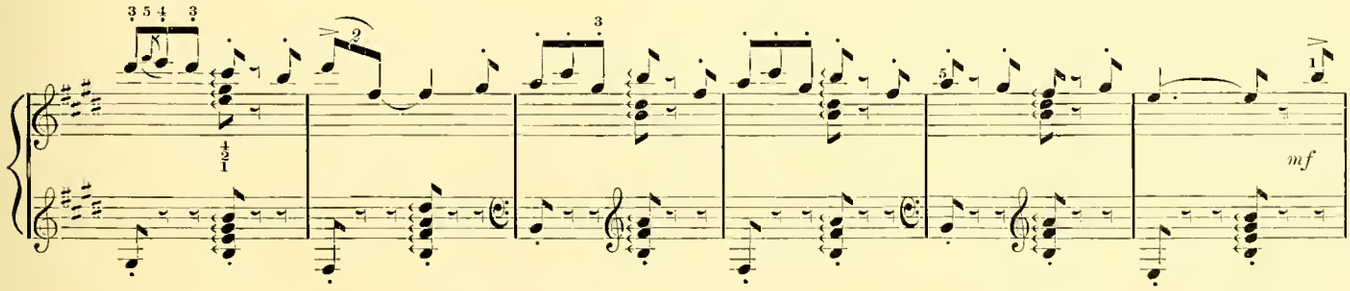


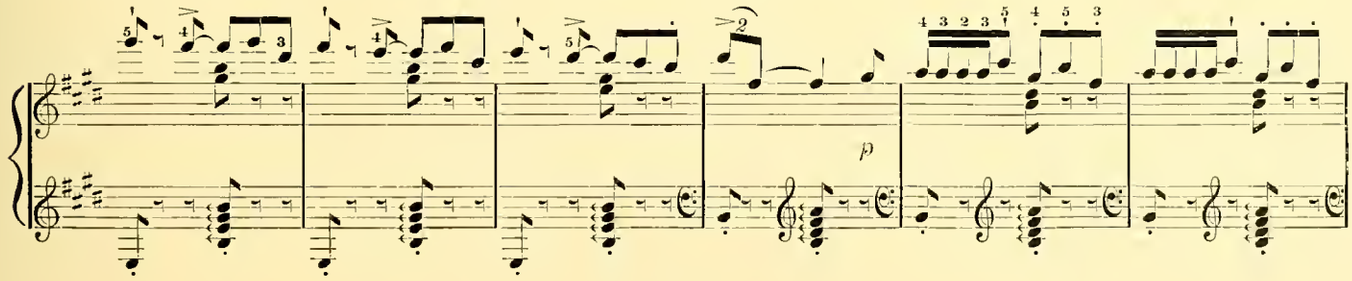


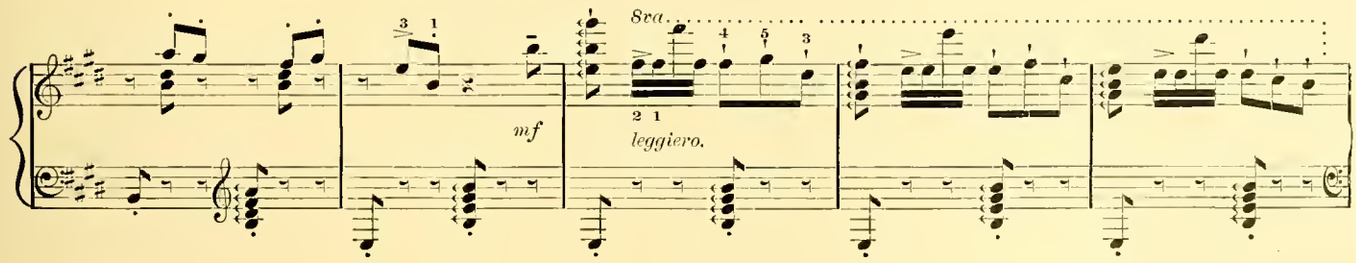

8va.
8va.
pp

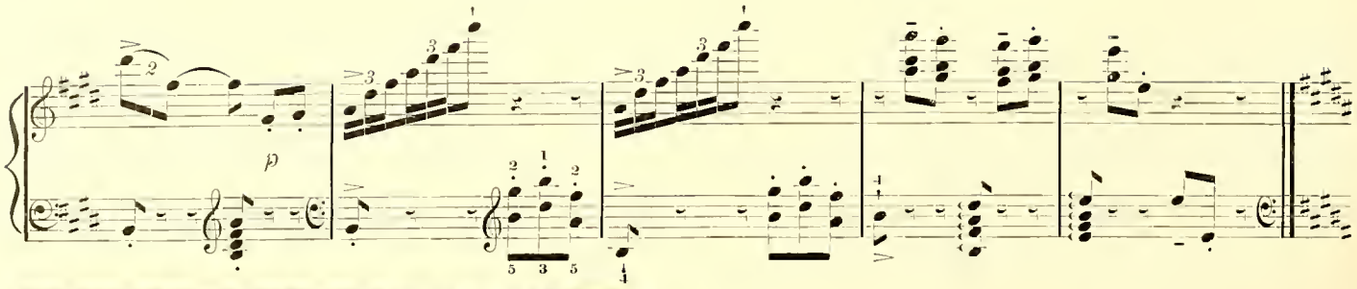

Allegretto.
p
p




mf

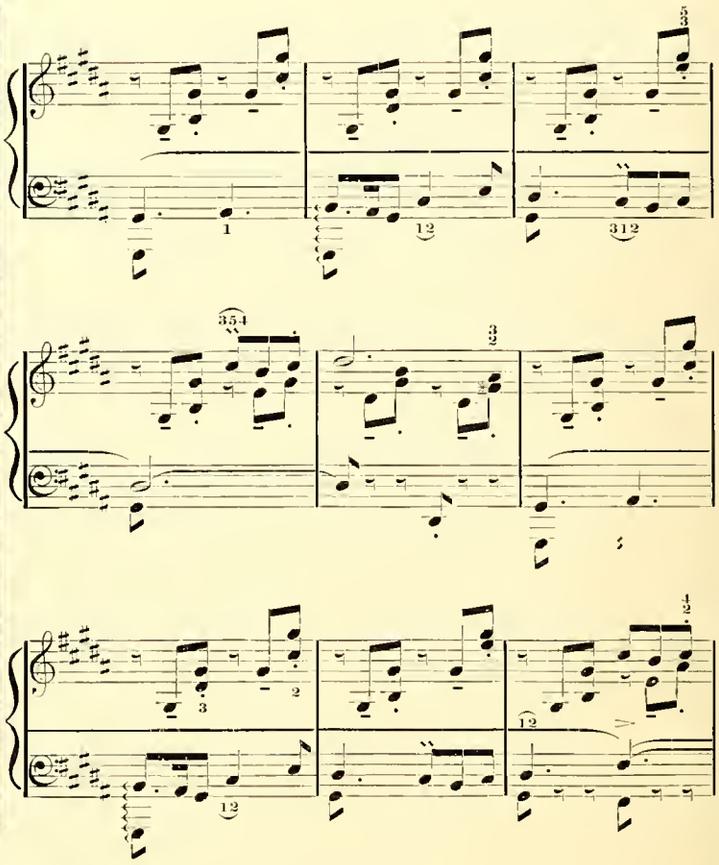

p

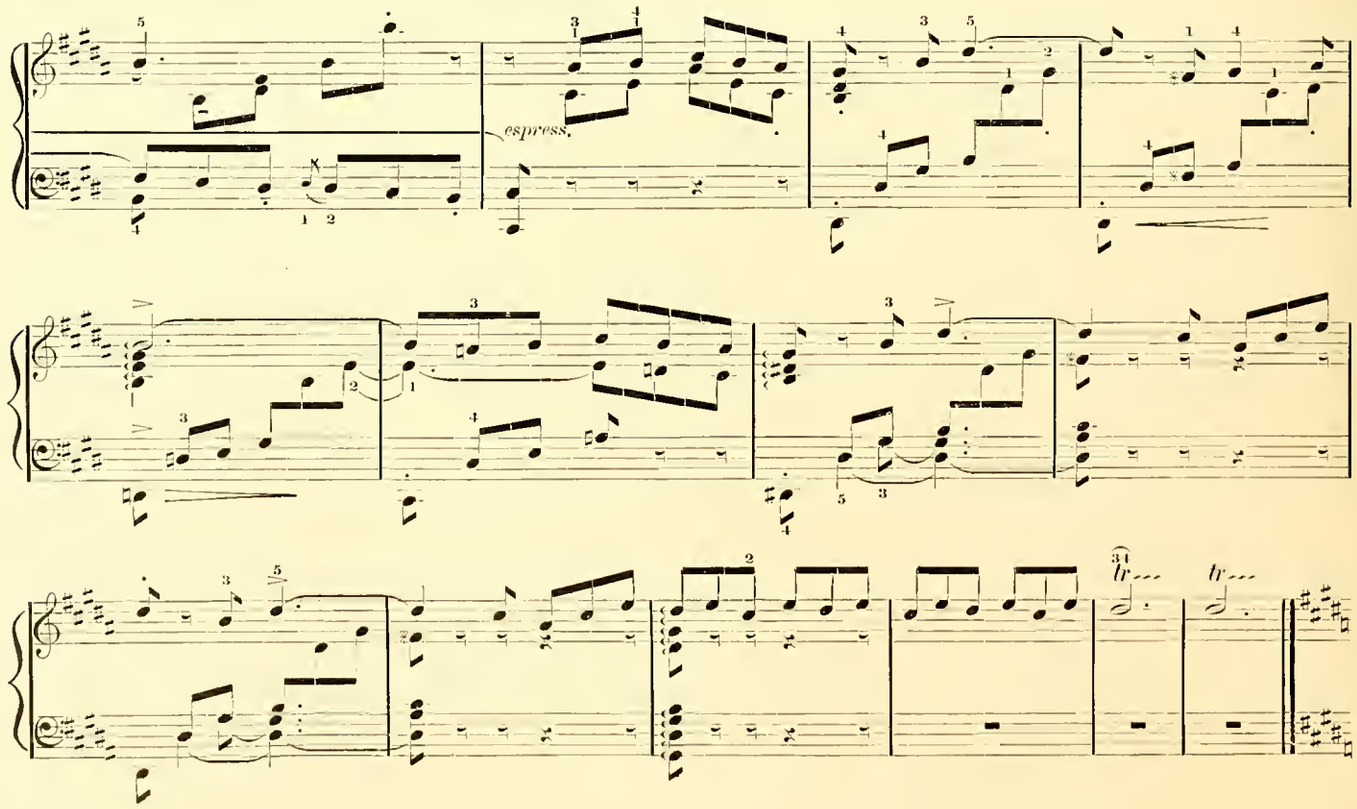

8va.
mf
leggiero.



VIBERT.

THE SERENADE.





SAINT CECILIA AND SAINT VALERIAN.

WATTEAU.

THE GUITAR PLAYER.

F. WAGNER. Photographed by F. HANFSTAENGL.

MANDOLINATA.

pp

Animato.

marcato.

cresc.

martellato

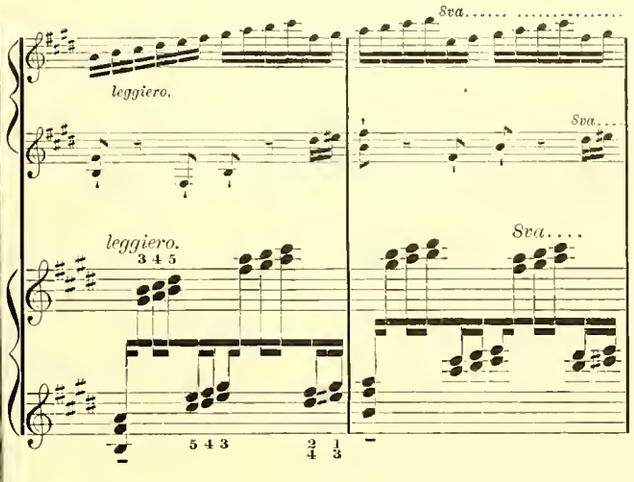
f

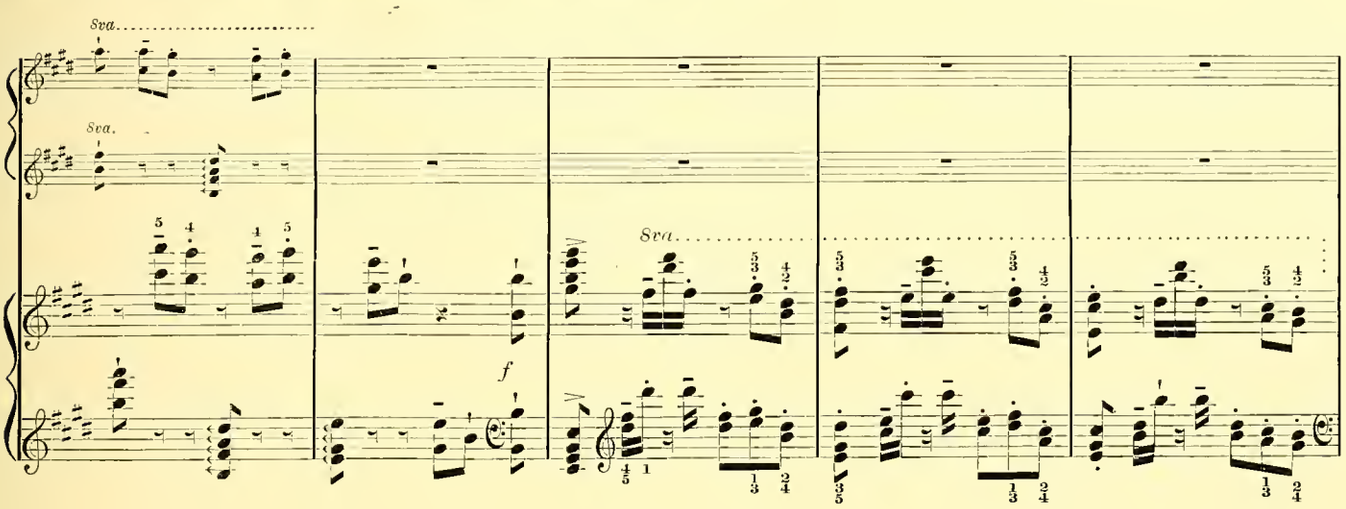
leggiero.

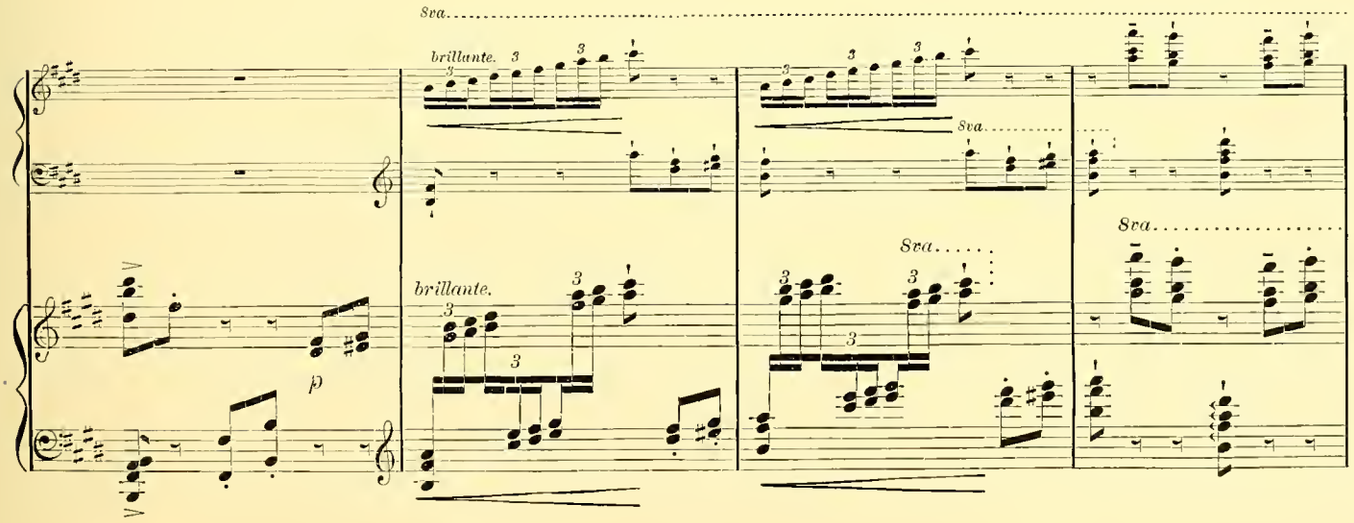
p

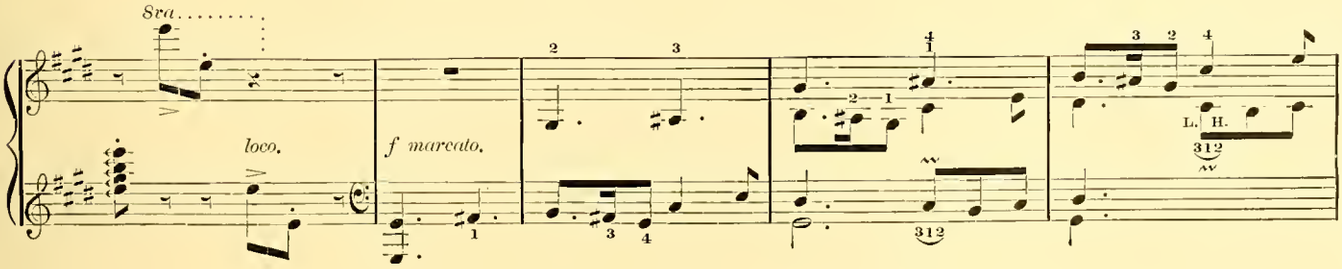
F. Andreotti.

LIEBESLIED.









L. H.

dim.

p sempre dim.

pp

accelerando.

J. Leisten. By permission of Berlin Photographic Co.

A REHEARSAL.

Allegro.

sempre. pp

molto leggiero.

leggierissimo. 8va.

Moderato. p legato. pp Allegro.

sotto voce.

accelerando. leggiero. perdendosi. Presto. ppp

8va. L H. 8va.

8va.

VIBERT.

THE CRICKET AND THE ANT.

ONCE THERE WAS A KING IN THULE.

Charles François Gounod, born in Paris, June 17, 1818, died in Paris, Oct. 18, 1893. A noted French composer, whose operas mark the transition from Italian to Wagnerian operatic style.

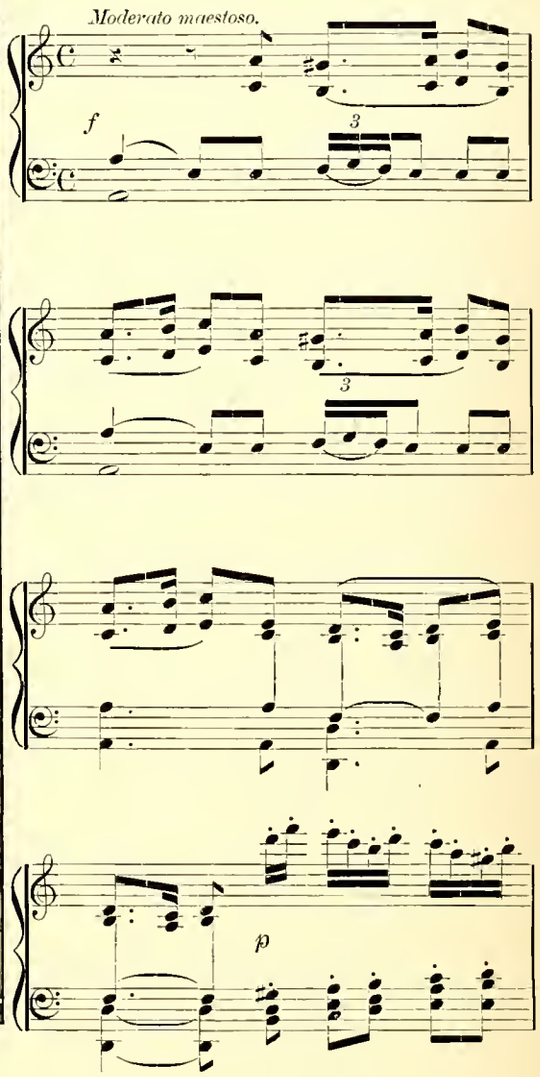
From the French libretto of the opera.

From the opera of FAUST.

LAURENS.

From the original in the Luxembourg.

GARDEN SCENE IN FAUST.



MARGARITA.

1. Once there lived a..... king in Thu - le,.... Who.... un - to death was faith - ful; He, in mem - o - ry of his love,.. Made a gold - en cup rich - ly wrought.

2. When he felt the ap - proach of.... death, Cold he laid him down, but smil - ing, To his lips the.... cup he raised, With an ef - fort su - - preme.

f pp stacc. ritenuto. f

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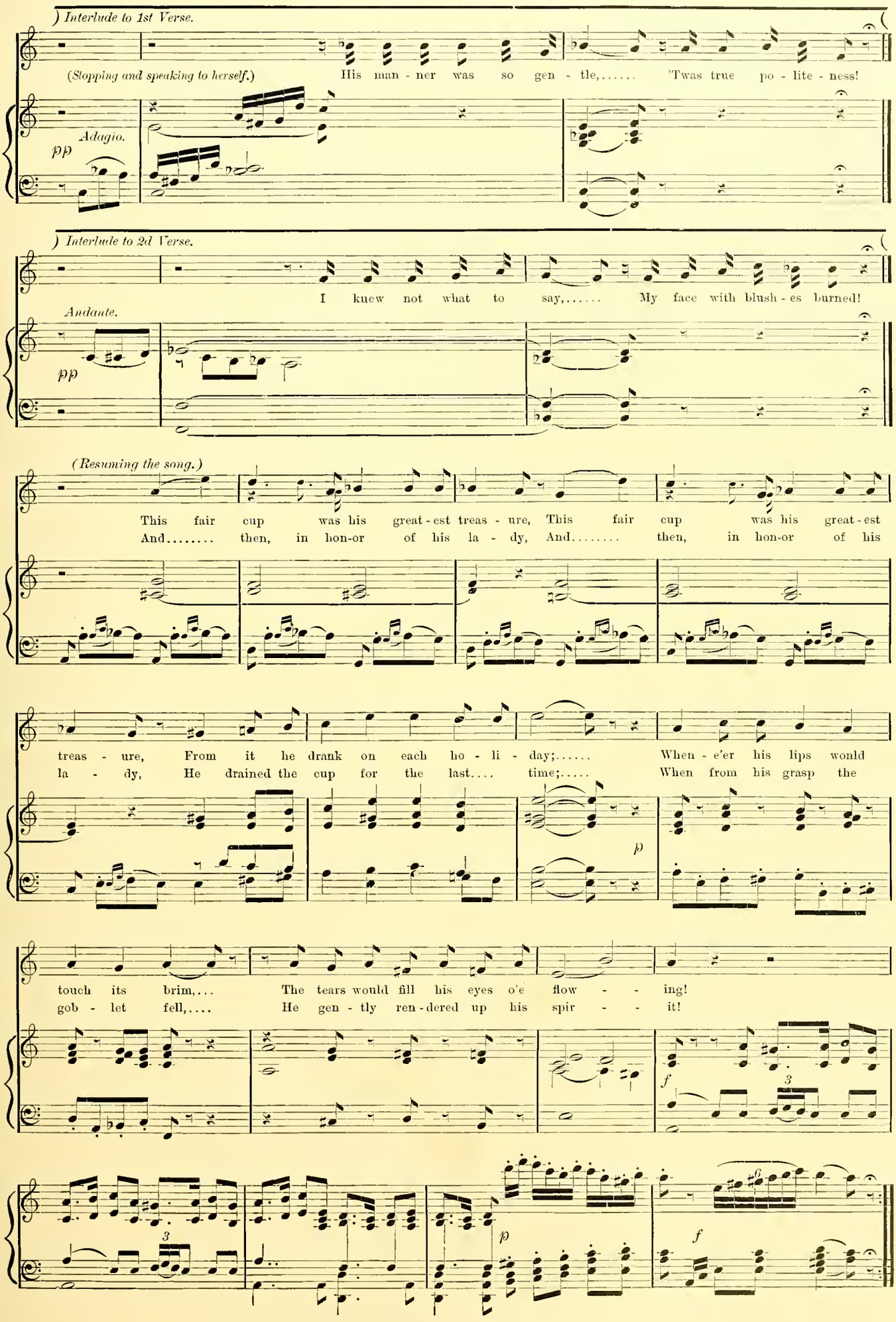

Interlude to 1st Verse.
(Stopping and speaking to herself.)
His man - ner was so gen - tle,..... 'Twas true po - lite - ness!
Adagio.
pp
Interlude to 2d Verse.
I knew not what to say,..... My face with blush - es burned!
Andante.
pp
(Resuming the song.)
This fair cup was his great - est treas - ure, This fair cup was his great - est
And..... then, in hon-or of his la - dy, And..... then, in hon-or of his
treas - ure, From it he drank on each ho - li - day;..... When - e'er his lips would
la - dy, He drained the cup for the last.... time;..... When from his grasp the
p
touch its brim,... The tears would fill his eyes o'e flow - - ing!
gob - let fell,.... He gen - tly ren - dered up his spir - - it!
f
3
3
p
f

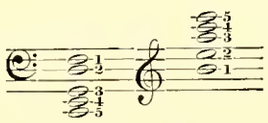
HOW TO STIMULATE THOUGHT AND IMAGINATION.

By RICHARD HOFFMAN.

RICHARD HOFFMAN.

SO much of the individuality of the teacher must enter into his musical instruction to others that it is difficult for him to see himself as others see him and to describe with any accuracy the way in which he achieves his results. While I do not undervalue the necessity of technical studies, it has always seemed to me that undue attention is being given to them, often to the exclusion of the higher education in music. Of course, the fingers must be trained by a course of technique full of unaccustomed difficulties, which finally leaves us free to think of higher things. But evenness of tone and of touch are not everything—in fact, nothing *per se*—for we can combine both in the mechanical pianos and organs so much in vogue at the present time. When an artistic player is heard, it is the variety of tone, the infinite shading, expression, and feeling which charm and uplift us. And these are not all the result of technical study. He must have gone deeper than this; and although it is wisely said that poets and artists are born, not made, I think it possible to awaken the faculties of appreciation, which, added to perseverance and zeal, produce a disciple not unworthy of the master.

A technical stumbling-block to advanced pupils arises from the fact that most of the great modern composers for the pianoforte had very large hands. Henselt, Chopin, and Rubinstein have all written études which are simply impossible for small hands, and I give below the position in which Henselt is said to have placed his fingers upon the keyboard, keeping them there while he read a book held open upon the music desk. Hands capable of maintaining this position could play his Étude No. 5, Op. 2, Book I, or Chopin's Étude No. 8, Op. 25, Book II, with comparative ease. Different methods must of necessity be adopted to increase the extension of the fingers. Some pupils have hands so pliable that they can bend the fingers back until they touch the arm; others, again, can not bend them at all. The average extension of a woman's hand is a ninth, a tenth being rarely reached on the white keys.



It is a familiar experience to find the appetite of the pupil for some coveted piece bringing him safely through difficulties apparently insurmountable. For this reason I put the art of interpretation before overmuch technical study. The passion for playing will stimulate the technique of the pupil, and create resources by its own desire. Reflection and comparison furnish food for imagination. I try to induce my pupils to make an analysis of whatever they may be studying, and also to stimulate research, by asking questions like the following: "Why is it that the great composers, in depicting a storm, have invariably chosen the minor key?—Rossini in the 'Overture to William Tell,' Beethoven in the 'Pastoral Symphony,' Spohr in his 'Power of Sound,' Wagner in his 'Walküre' prelude." Also, "Why should the chord of the diminished seventh be always used when the devil appears upon the scene?—Weber in 'Der Freischütz' (Caspar), Gounod in his 'Faust,' and Wagner in his 'Overture to Faust,'" to mention a few instances. Again, I ask them, "Have you noticed that Hungarian airs commence on the down beat, or first of the bar, Wagner's later melodies and subjects doing the same?"

In pursuance of this system, if a pupil were studying Beethoven's Sonata in A flat, I should

D. Appleton & Co. 1

Photogravure Goupil

Before the Rehearsal

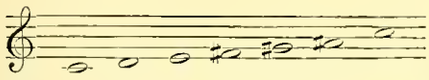
From the painting by R. S. Zimerman

By permission of Mr. D. W. Powers

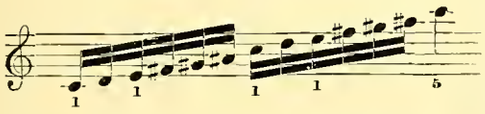
desire to find out his conception of the movement following the funeral march written on the death of a hero. I should ask, "What moved him to introduce this light and almost frivolous theme so close upon the footsteps of the mourners?" In many instances the pupil might be young and happy enough not to have thought out such a problem, but the more experienced mind, and one to whom music has many things to say, will see that Beethoven only depicts the giddy world which goes on amusing itself in an unceasing whirl of gaiety in spite of death and even irreparable loss. In the concluding movement of the Chopin sonata containing the funeral march there is much to be thought out and studied; but only the most advanced pupils would be capable of giving it any meaning, and only *one* player that I have heard has succeeded in giving an absolutely perfect rendering of what must be the whistling wind sweeping the hurrying clouds before the face of the moon, and lashing the trees in relentless fury, then moaning itself away like a restless spirit.

Questions would naturally arise suggested by the work in hand, and some of those connected with time and rhythm might not be out of place here—such as: "Where does the accent fall in the waltz—that is, on which part of the measure? Where, in the mazourka? polka?" Again, "Why are so many compositions written in $\frac{3}{4}$ time and called waltzes found to be impossible as dance music?" If the pupil can tell me that the *spirit* of the waltz with the sentiments and feelings which it inspires in the dancers is as much a part of the composition as the dancing motif, it is safe to believe that the Chopin waltzes and mazourkas will receive an intelligent interpretation.

A favourite theoretical question of mine is, "Don't you think the ear could be made to accept, and even like, a scale all the intervals of which are whole steps—thus:



instead of the diatonic scale, where the interval from the third to the fourth and the seventh to the eighth is a half step?" The invariable answer is, "No." "Now play it fast, fingering it as marked."



This pleases better. "Yes, I rather like it." This leads to an explanation of the construction of the Scotch and even the Chinese scales, perhaps branching into a description of the Gregorian tones. One can pursue the subject as far back as the old modes of the ancient Greeks with their quarter tones or steps, although we are daily getting further and further away from these delicate distinctions. Good violinists have told me that they no longer make any difference in stopping the G sharp and A flat, C sharp and D flat, and the other enharmonic intervals, and one can not but feel that these finer subdivisions will soon become lost to art. Everything that can interest or stimulate the curiosity of a pupil or tend toward enlarging the scope of his musical ideas is valuable, and while the fingers are resting, the head may work with those finer tools, which together produce an intelligent and finished result.

JAN STEEN.

LE MAÎTRE DE MUSIQUE.

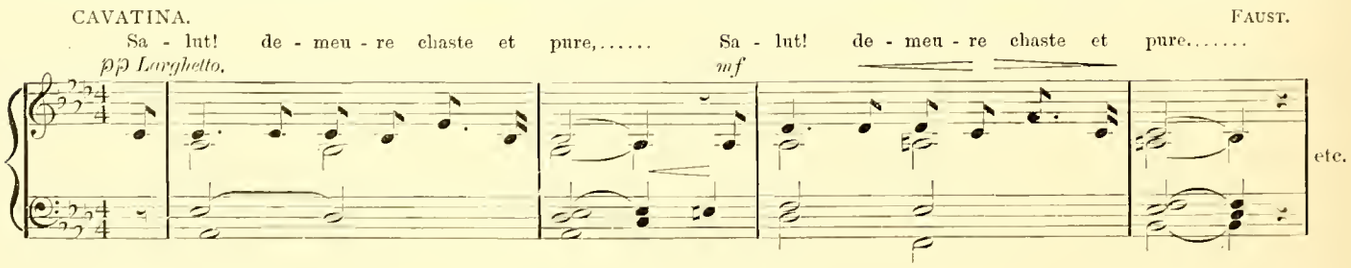
Dutch School.

UN DUO.

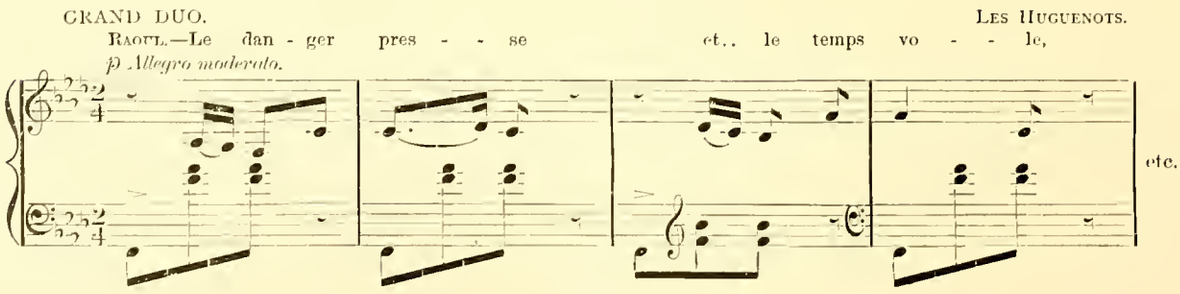
Another interesting but more intricate study would be following the different modulations of a composition, for instance: Chopin's Nocturne G Major, Op. 37, No. 2, or the first movement of Beethoven's Sonata, Op. 53.

I advise my pupils to hear as much good singing and as many operas as possible. The ear can not be better trained than by this means. To hear such an artist as Jean de Reszke phrase and enunciate in the "Salut!" cavatina of the garden scene in Gounod's "Faust," or to be able to recall one's impressions on hearing, and I may add seeing, Nilsson and Campanini in the duo of the fourth act of the "Huguenots," with all its conflicting emotions of love, honour, and despair, is an education in itself. I know that it has influenced my own powers of interpretation, and I look back upon the seventy or more operas that I have heard, with frequent repetitions, in my lifetime, as being one of the sources from which I have drawn my musical education.

I include in this advice all good orchestral concerts where standard works are played, leading my pupils to mark that in all the classical compositions every note is audible and is given to the right instrument—fewer instruments producing by this means as grand an effect as double the number in a more modern work, where a host of players are uselessly spending their strength upon passages which are entirely overpowered by the heavier brass of the present-day orchestra. All this head knowledge will be sure to come



out at the finger ends. Those great pianists who can charm their hearers by their interpretations can be quickly counted, while those who excel in digital dexterity alone are as innumerable as the stars of the firmament.



IDYLLE.

Revised and fingered by Bern. Boekelman.

Henri Ravina, 1818. Op. 46.

P. Nunnenberg. Photographed by Franz Hanfstaengl.

THE FLOWER'S DREAM.

Moderato assai. ♩ = 100.

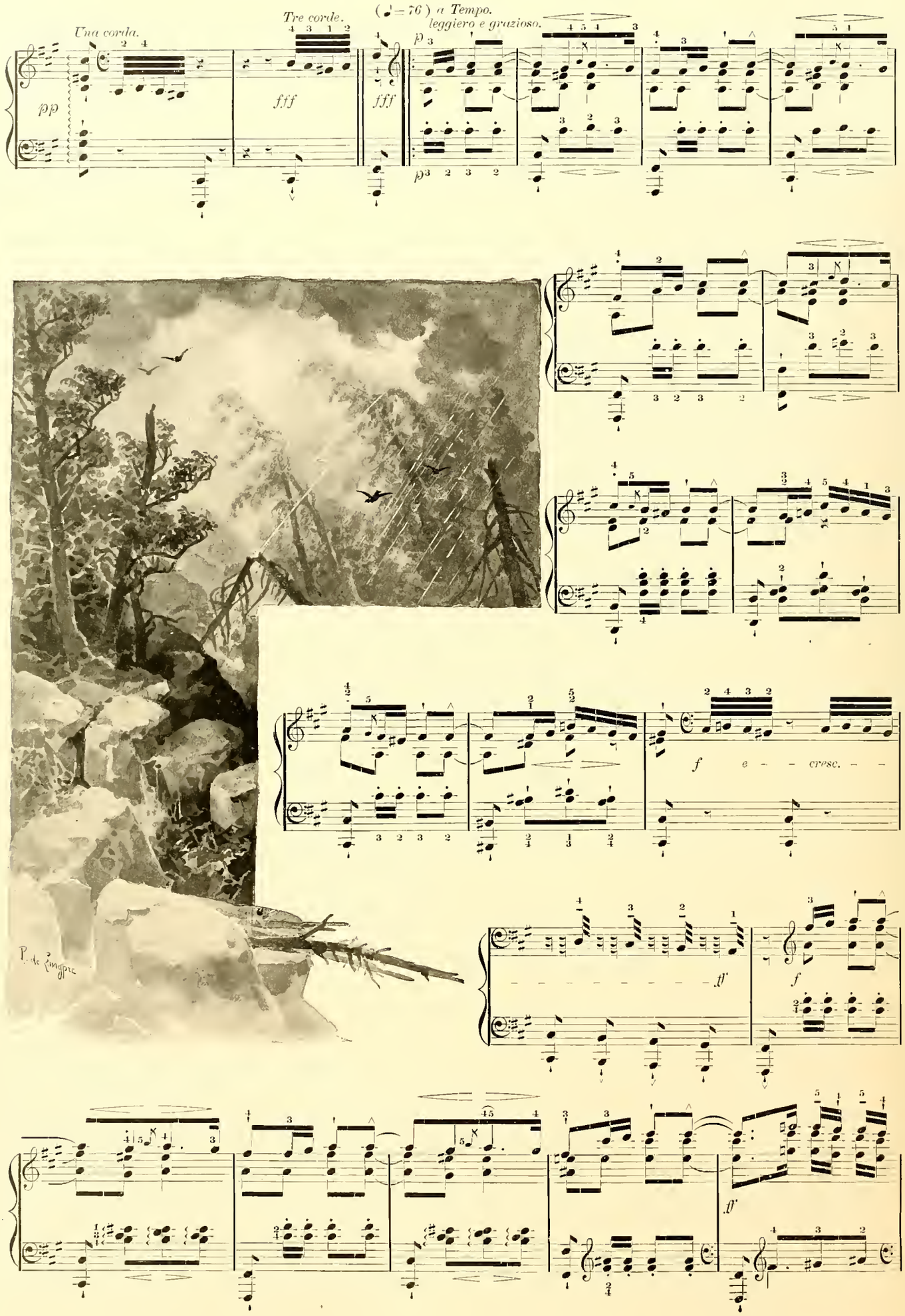
ff vigoroso.
Con Pedale.

mf

f *p* *f* *f* *p*

dim - - - - e - *ritenuto.*

Copyright, 1896, by D. Appleton & Co.


Una corda.
Tre corde.
(♩= 76) a Tempo.
leggiero e grazioso.
pp
fff
fff
p
p
f e - - cresc. - -
ff
f
ff

MEETING OF FAUST AND MARGUERITE.

From the original painting by James Tissot.

SIBYL SANDERSON AS THAÏS.

ritar dan

mf

do. 1. do. 2. a Tempo.

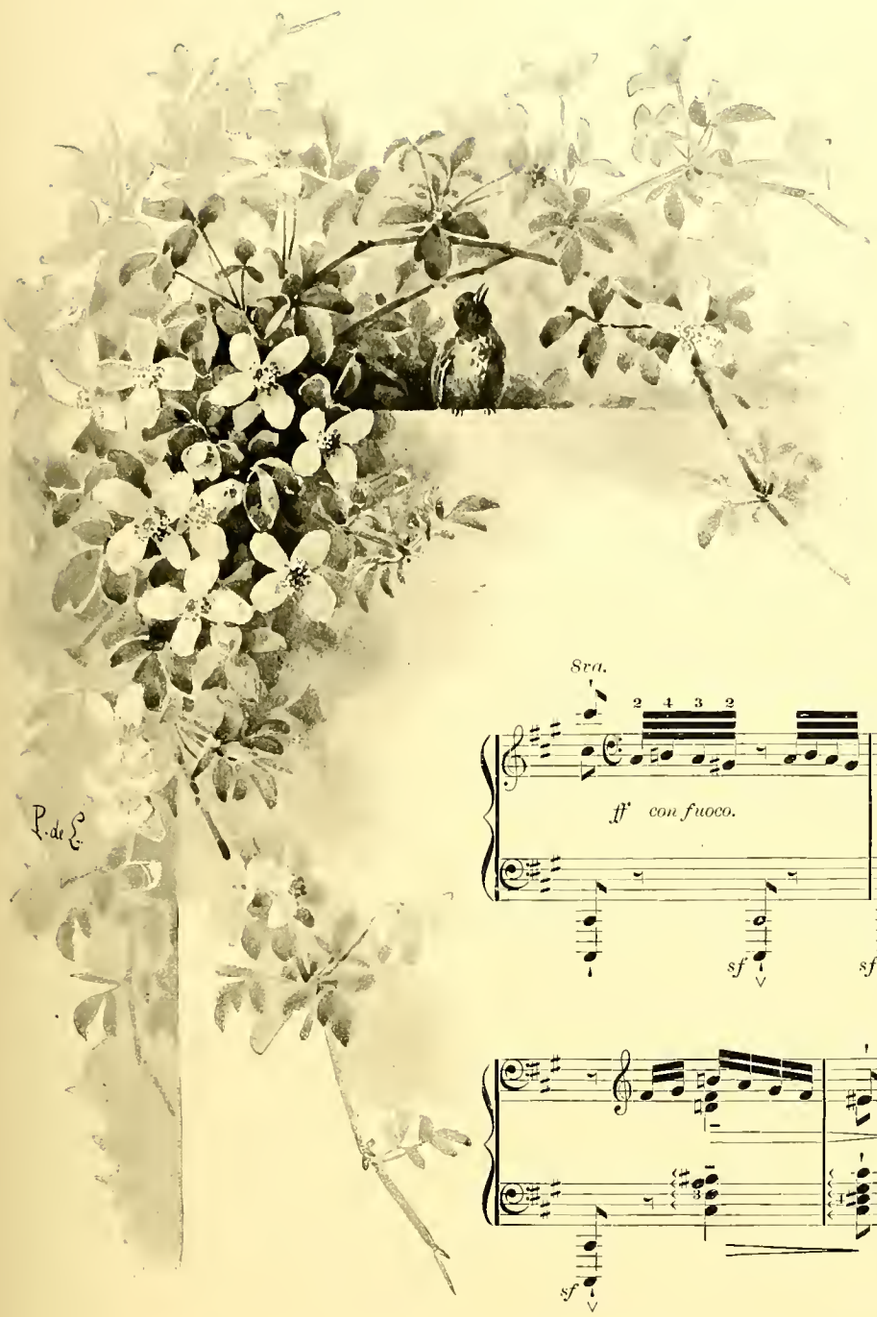
p Una corda. pp p Una corda. pp

Tre corde. cresc.

poco rit. a Tempo.

ff pp Una corda. p

Tre corde. cres cen do e stringendo.



poco a poco.

8va

f

8va.

ff con fuoco.

sf

mf

calmato.

p

pp

ppp

mf

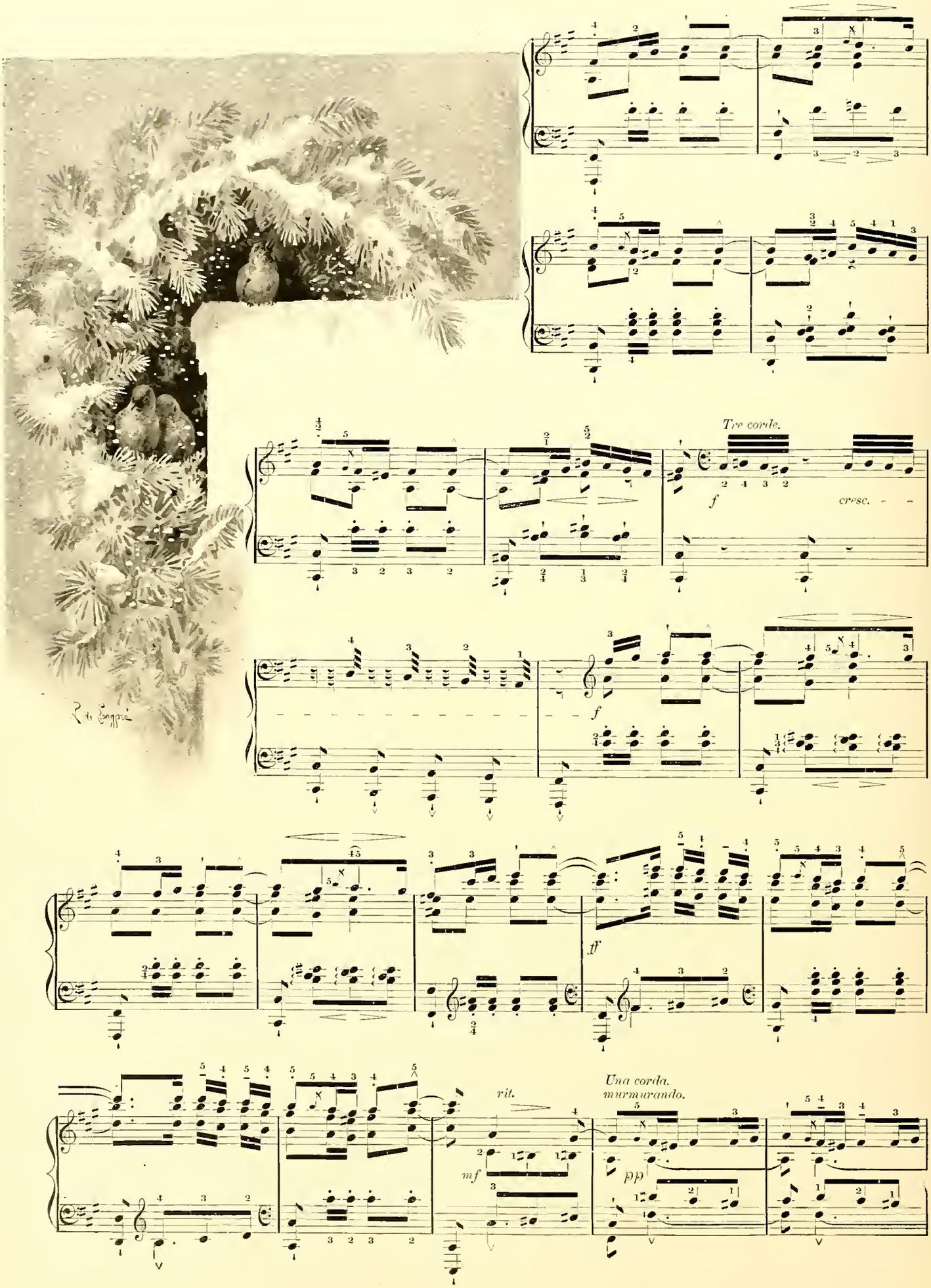
senza –

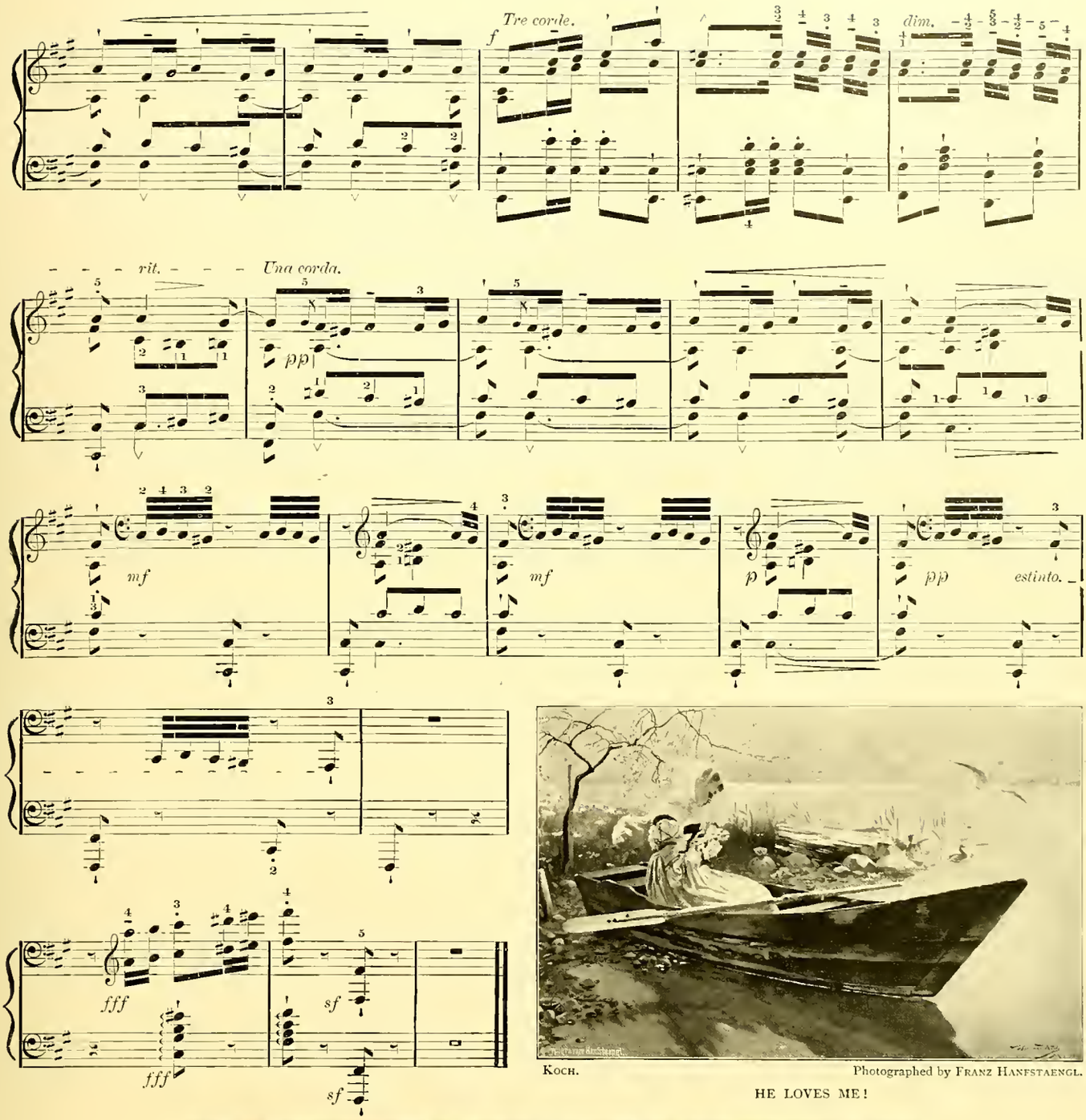
Una corda.

rall.

a Tempo.

pp


Tre corde.
f
cresc.
f
ff
rit.
mf
Una corda.
murmurando.
pp

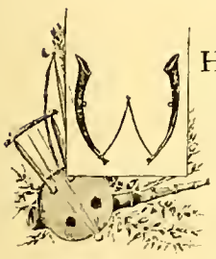


Koch. Photographed by Franz Hanfstaengl.

HE LOVES ME!

RHYTHM AND THE IMPORTANCE OF RHYTHMICAL ACCENTS.

By ALBERTO JONÁS.



WHAT is rhythm? It seems at first as though everybody could answer this question satisfactorily, because we all feel the motion of rhythm in a degree more or less keen. A popular saying defines rhythm as the art of "keeping time," an incomplete and faulty definition, for it makes the cause dependent of one of its effects, and "keeping time" is, in practical application, only one of the manifestations of rhythm; yet the popular expression is accepted as all satisfying by many piano players—and, what is worse, teachers. The result is a deplorable neglect of the first element in music, of that which gives life and expression to the otherwise unformed material of sounds. Some races have the genius of

rhythm developed to an extraordinary degree; they are, however, exceptions to the general rule. The feeling of rhythm does indeed dwell in every breast, but too often it will slumber forever unless will and knowledge awaken it.

Rhythm bears to measure the same relation that a picture bears to the frame; it could well dispense with it and yet remain a living, tangible work of art. Were we to lose all knowledge of our various measures, while the feeling of rhythm pulsates within us we could easily reconstruct the same forms, or invent others analogous.

Rhythm is spontaneous, inherent, instinctive in human nature; we feel it before our minds can grasp and analyze its form. Measure, on the other hand, is an adopted form, recognisable by the

COOMANS.

POMPEIIAN DANCE.

mind and by the eye, a convention, in which not only rhythm but melody and harmony are moulded. Rhythm is felt, and lies in the nature of things; measure is the result of observation and study. This is so true and simple that it is to me a wonder that not one writer on music, at least to my knowledge, has said it before. Those who have most extensively written on the subject have either considered rhythm and timing to be alike, or mistaken one for the other, or reversed their natural order in theory and in practice.

That timing and rhythm are not synonymous has already been stated and explained at length by several modern writers; I say modern advisedly, because of the older writers like Karl Philipp Emanuel Bach, Margburg, Türk, L. Adam, the first two of whom, in their works on piano-playing, do not speak of rhythm at all, and the latter two refer to timing only, recommending under that head the accentuation of the thesis, or of the principal subdivisions of the measure; and also of the initial tones of sections and phrases. Of the modern didactic musicians, Adolph Kullak has written, in his "Æsthetics of Pianoforte Playing," a most comprehensive and beautiful article on "Rhythm in General and

the Art of Keeping Time," which I strongly recommend to all earnest students. Lucid and worthy as his article is, he, too, has failed to see that measure is subservient to rhythm. He, too, commits the error of first striving to develop the feeling for measure and afterward endeavouring to lead it. Good results can hardly be obtained by thus inverting the natural order of things; for rhythm was known and expressed by man thousands of years before the idea of a measure was conceived. In order to prove this, I will briefly sketch the origin of rhythm and its relation to the other principal elements of music.

There are in music four principal elements: first, sound; second, rhythm; third, melody; fourth, harmony. At first sight this order will seem many to be logical; yet, as will be shown, the natural order it is elements have in which these their appearance. gradually made —is, of course, the The first — sound music, whether en- *sine qua non* of very first of all gendered in the drum, in its prim- instruments, the hollow piece of itive form of a with a rod, or tree-trunk beaten most ancient of produced by that ments, the flage- all tone instru- tive form of a olet, in its primi- pierced with holes. piece of cane pose that all races It is fair to sup- behaved similarly at their origin same really inevi- and followed the table progression. Judging by what is seen now- adays in the sav- age tribes of Af- rica and Australia, dance was the sol- emn expression of joy and sorrow in festivities, celebra- tion of victories, or mourning of deaths. The steps were at first ac- companied by the stamping of feet and clapping of hands by those who surrounded the dancers, wit- nessing and en- couraging their motions. Dance is the origin of rhythm, but it in the stamping of feet and clap- ping of hands by those who, being idle, only emphasize the motions of the dancers that rhythm appears in all its force. The beating of a piece of hollowed tree-trunk with a rod was the next and most handy contrivance.

A. Castaigne. INDIAN DANCING.

Let those who deny traditions and would consider it presumption to attempt the description of the dances of thousands of years ago, witness our contemporaneous negro and Indian dances in Cuba, Puerto Rico, and Mexico; they will find strange, uncouth dances, accompanied in the way I describe, and no little surprise will they feel at seeing the pieces of hollowed trunk struck with a piece of wood, considering how easily those negroes and Indians might get a good modern drum; but tradition is a force, and can hold its sway through thousands of years; for who can doubt that these Indians and negroes cling to their rude, primitive instruments for tradition's sake? Nor will this appear to the musician the only surprising feature of these dances; the most extraordinary, complicated rhythms, which he would consider sought out difficulties, are played, or rather struck, in the easiest, most un-

Photographed from life.

SAMOAN WOMEN DANCING AND KEEPING TIME BY HAND-CLAPPING.

concerned way, and all this perfectly "in time," and yet the players are unconscious that there is anything like "measure" which must be "beaten" in time. No better proof can be given that rhythm is instinctive, can be developed instinctively, and that, as I will show later, its observance will develop unconsciously the art of "keeping time." Should still another proof be needed that the knowledge of measure is not necessary to the expression of rhythm, the song of the birds would furnish it. Has not their song rhythm? The song of the cuckoo, of the quail, canary, nightingale, mocking-bird, bobolink—do they not offer examples of the most varied and ever-recurring rhythms?

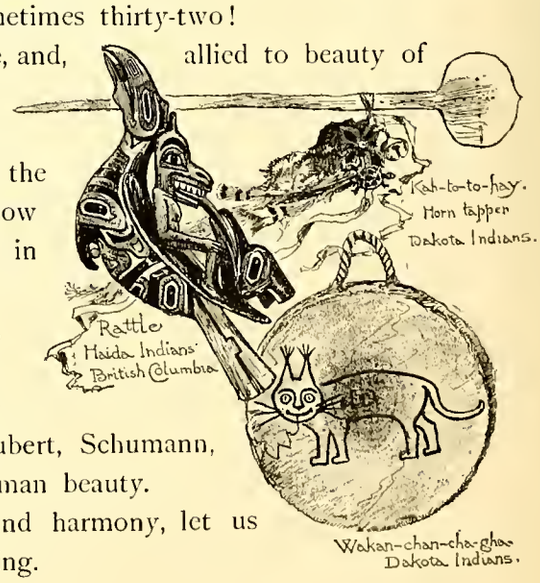
This important point being settled, let us rapidly review the position which melody and harmony take in music. I have placed melody after rhythm, and it may be argued against this order that, as the human voice existed before any instrument, as soon as there was speech there must have been song, and consequently melody is the first element that appears in music. Strictly speaking, this is true; but as observation shows us that the songs of the savage tribes in Africa and Australia are only a few guttural sounds which often have no pitch at all, but are drawn through thirds of tones, I think that it is but right to consider melody, in its initial appearance, as a succession of well-defined tones. When it first appeared is, I think, hardly possible to know exactly, but it is fair to presume that it was subsequent, if not simultaneous, to the appearance of the flageolet. A marble slab recently discovered in Greece, bears engraved a hymn to Apollo. This hymn is the most ancient of all the melodies we know of, having been composed, according to the French Archæological School, twenty-two centuries ago.

Through the earlier centuries of the Christian era melody may be considered to have reigned alone in popular chants as well as churchly music; for the first attempt made to join two voices was done at the octave interval, and of no musical value was the subsequent device of coupling voices in successions of fourths and fifths. This lasted till Isidore, Bishop of Sevilla, in Spain, near the end of the sixth century, proclaimed two sorts of harmonies—*diaphony*, or discordant harmony, then existent, and *symphony*, or the harmony of consonant intervals—thus giving birth to real harmony and to counterpoint, which might have been called countermelody. This developed to such an extent that in the sixteenth and seventeenth centuries it absorbed everything else, and reduced music to a mechanical, scientific disposition of many different parts or voices—sometimes thirty-two!

Meanwhile harmony had begun to have a greater importance, and, allied to beauty of melody and to the highest countrapuntal science, found expression in the works of Palestrina, and even before, in his predecessor, Juan de Cabezon, born in Madrid in 1510, who was the greatest organist of his time, and whose life and works have now been faithfully recorded by the great Spanish musician Pedrell, in his monumental work, "Hispaniæ Schola musica sacra."

With Juan de Cabezon really began the science of music, which found its perfection in Palestrina and Johann Sebastian Bach; henceforth rhythm, melody, and harmony have kept close together, and, under the resplendent genius of Beethoven, Schubert, Schumann, and Wagner, have expanded their wondrous flowers in superhuman beauty.

Having seen the birth and growth of rhythm, melody, and harmony, let us now come to the practical application of rhythm in piano playing.



I have shown that rhythm existed and was cultivated before timing was known. I now see the question rising before me, "How, then, shall the student be taught rhythm, if you do not wish him first to beat well in time our various measures?" To this I answer, By making him drum on a table various rhythms, which he must imitate and repeat till he remembers them, before he has any knowledge of notes. Later, while he learns the notes, their value, the different kinds of measures, and begins to play the piano, do not give up or neglect these rhythmical exercises, but direct his atten-

ADRIEN MOREAU.

LES TSIGANES.

tion to the good rendering of varied rhythms which he must drum or play, if he is proficient enough, while reading the notes. First play them before him, that he may imitate and master them without any knowledge of thesis and arsis, periods and sections—simply by the intuition and sensitiveness of his feeling; and lo! by caring for the natural rhythm, the sentiment of "keeping time" will grow spontaneously, taking care of itself, obtained not through mechanical rules, but through what is worth a thousand times more—instinct and feeling. Then, and only then, when his nature has become thoroughly responsive to all the appeals of rhythm, explain and analyze to him the construction of the various measures and their manifold characteristics.

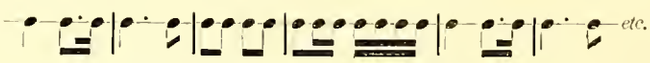
As for the examples which should be given to the pupil, and their progressive order, it is not

possible within the limits of this article to enumerate them all. Choose first the most simple of all rhythms and have it drummed: *Allegro Marziale*— . The following should be taken next, in the same lively, decided *tempo*: . After these and many similar simple rhythms, choose others that, while more complex, will yet always awaken decision, enthusiasm, joy; for rhythms express moods, and some are so powerful as to give an unmistakable impression of their meaning.

In the following example: *Allegro risoluto.* there is no melody, no accompaniment, and yet if you read it in the given *tempo* you surely will not fail to catch the swing of it; you will hear the drums and the steps of the soldiers, and feel its earnest, decided, sombre mood, like that of the warrior going to battle.

SAIN.

TARANTELLE À CAPRI.

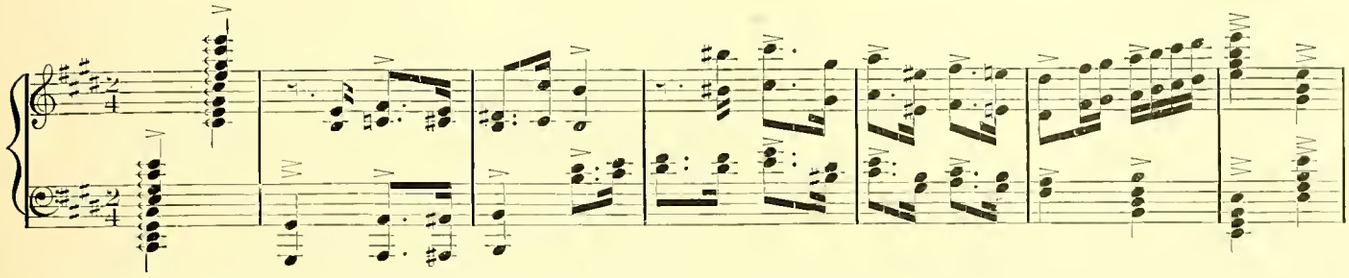
The next one is soldierlike too, but of a gayer, more careless turn:  *etc.*

Like these, hundreds of examples can be devised, from the heroic to the funereal mood; and let it be here remarked that military rhythms are the best to start the second series of rhythmical exercises; next to these, popular dancing forms should be considered; and, finally, well-chosen examples from classical works, especially from Beethoven, Schumann, Chopin, Grieg, and Tschaikowski.

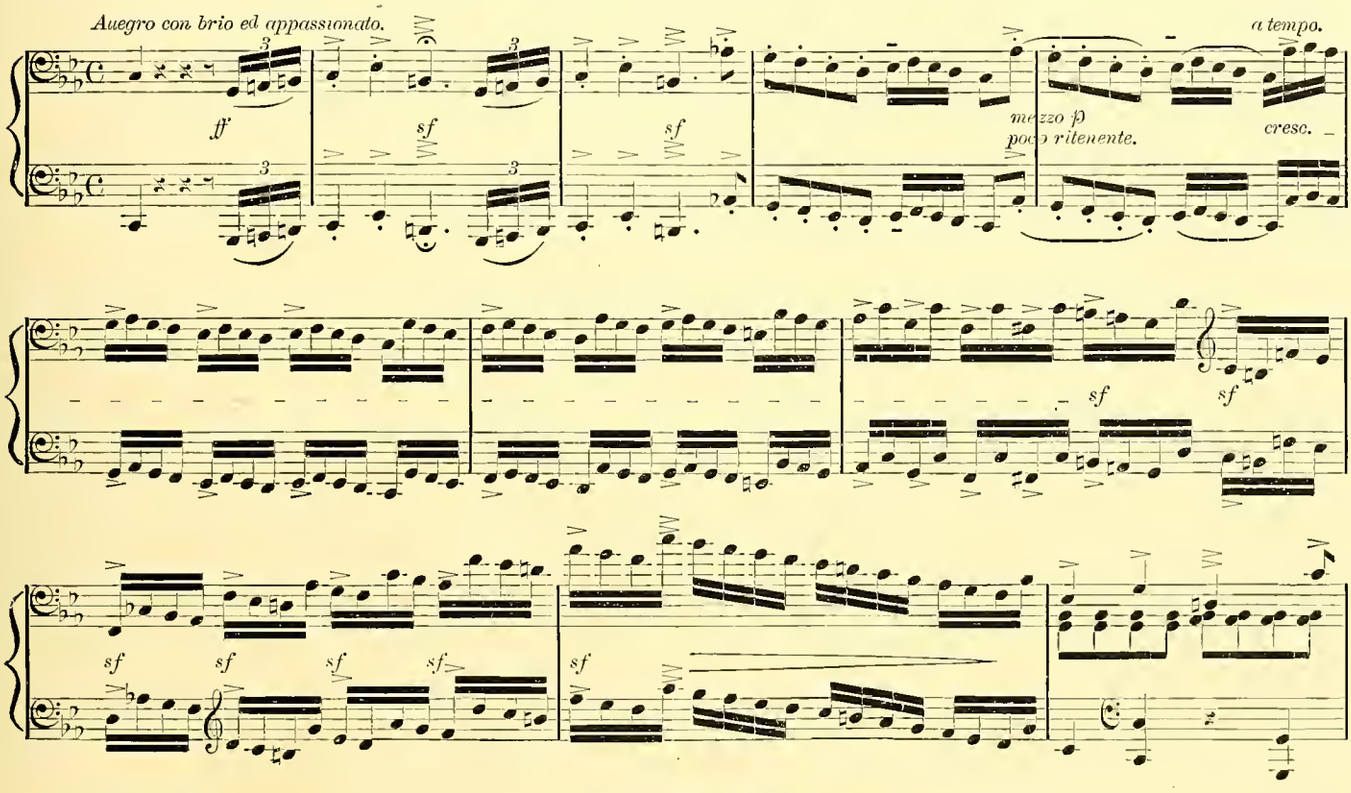
We now have reached the practical application of rhythm to piano playing, and here we find a field so vast and varied, including, as it does, the entire range of all instruments and the realization of all music literature extant, that the examples which I shall give must only be considered as a few specimens chosen among thousands as instructive.

Any really good musician knows that it is not enough to "play in time" in order to do justice to the rhythm of a composition, and that no amount of metronomical accuracy will make up for the lack of correct rhythmical accentuation. A highly developed sense of rhythm is necessary first, and then a thorough knowledge of the construction of musical phrases, of metrical and declamatory accents, and, lastly, of the nature and tendency of the work to be played.

In the introduction of the solo part in Moscheles's Concerto in E major for piano, correct timing, or the simple accentuation of the first beat of each measure, is not sufficient to completely express the energy which lies in the vigorous rhythm; it should be accented thus:

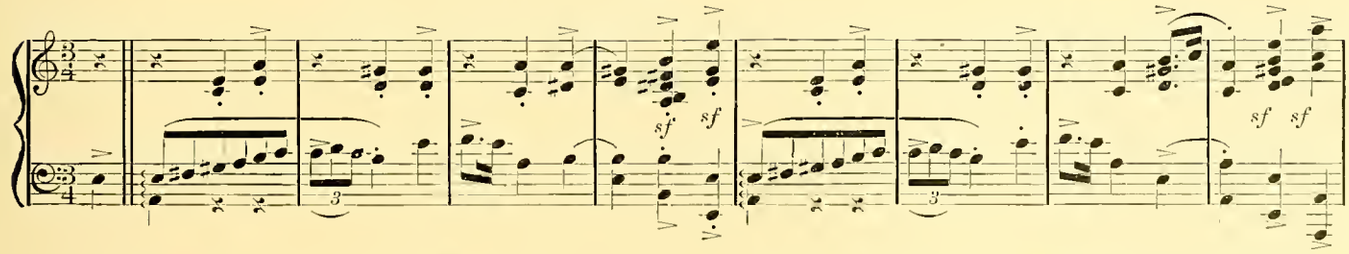


The principal theme of the last movement of this same concerto, in order to appear in all its martial vigour, also requires the application of rhythmical and declamatory accents. In the introduction of the *Allegro con brio ed appassionato*, in Beethoven's sonata, Op. 111, accents distributed as follows will greatly enhance the powerful rhythm of this beautiful phrase:



In this example the accents should rather be emphasized than very strongly played; and be it remembered that accents, unless expressly so indicated by the composer, or in exceptional cases, should never be exaggerated; the overmarking of accents is an infallible sign of little or no musical sensibility.

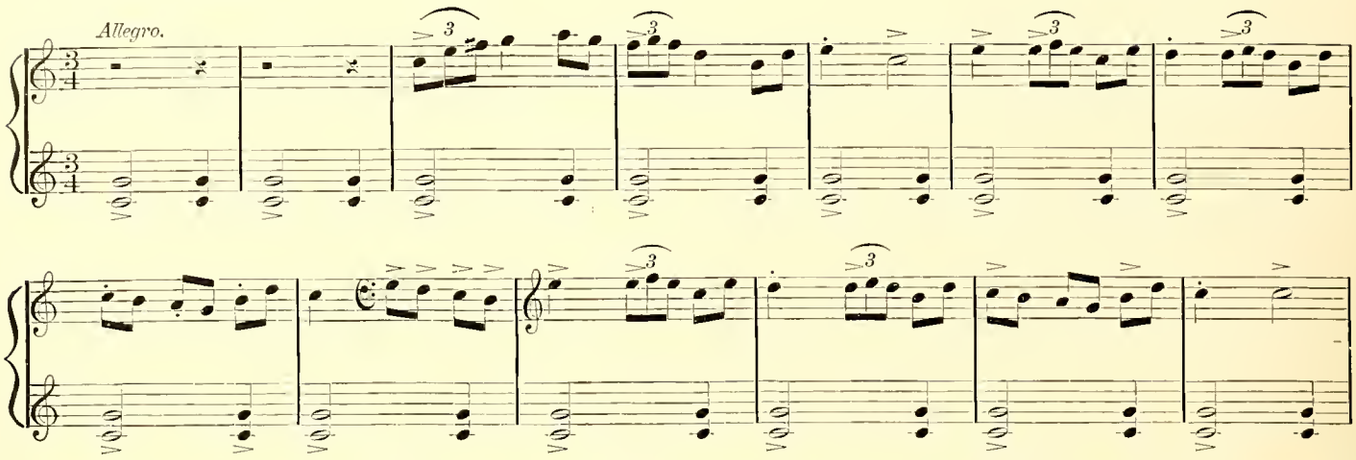
Polish dances offer endless examples of various and peculiar rhythms. In Chopin's Mazurka in C major, Op. 56, No. 2, the second phrase in A minor, if played with the following accents, will gain a piquancy and a swing unattainable without them:



The beautiful and well-known "Polish Dance" of Xaver Scharwenka imperiously demands the recognition of its rhythmical accents, which lie, in the first two measures, on the second beat, and in the two following on the third beat; the fourth measure should be hurried a little.

The sense of rhythm should be absolutely reliable to distinguish a waltz from a mazurka, or from a Ländler, or a Norwegian dance, or a Spanish jota, all of which are in $\frac{3}{4}$. It is the distribution of rhythmical accents, in the melody and in the accompaniment, combined with the motion, which makes the difference; therefore do I recommend the playing of popular dances (in their higher form, as embodied in the works of the great masters) for developing sense and appreciation of rhythm.

In Grieg's Norwegian Dance, in C major, if all the character of this striking little composition is to be brought out, mark it thus:



As a very general rule, accents on second and third beats should be compensated by accenting or simply dwelling on the first beat of following measure.

A. KINDLER. By permission of the Berlin Photographic Co.

THE FANDANGO.

EMMA EAMES STORY AS LA CONTESSA.

In Le Nozze di Figaro. From copyright photograph, by permission of Falk.

WILHELM ZIMMER.

THE VILLAGE BAND.

A CUBAN JOTA.

I give here some popular Spanish and Cuban dances and songs, which will show how curiously developed in those countries is the sense of rhythm. The jota arogonesa is well known, having inspired even great musicians like Gevaert, the renowned director of the Conservatory of Brussels. When played with the proper spirit its entrancing rhythm is irresistible.

The habanera, malagueña, sevillana, fandango, zapateado, gallegada, are all Spanish dances, which by their strikingly peculiar rhythms never fail to awaken a responsive chord in the heart of the Spanish people. More curious are the dances and songs, called zortzicos, of the Vascongados, in the north of Spain. The two following are well known in the provinces of Biscaya; they are written, words and music, by Iparraguirre:

ADIO EUSCAL-ERRIARI.

PIANO.

Caz - te gaz te - ta - ni - - eam Er - ri - tie eam - po - ra

GUERNICACO ARBOLA.

Tempo di Zortzico.

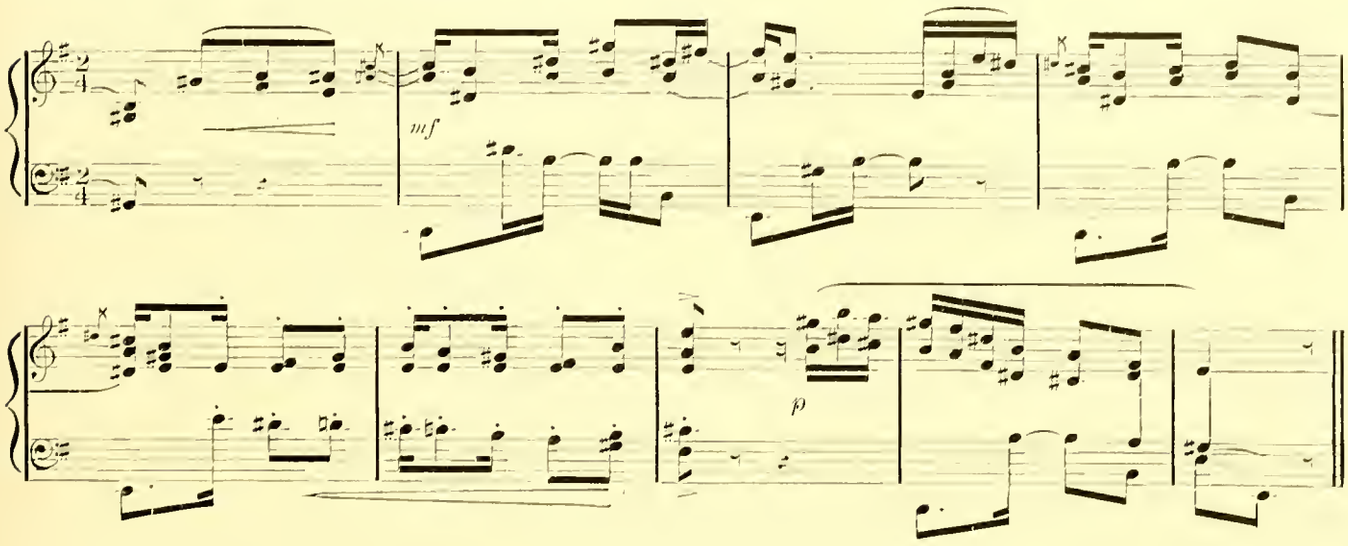
Guer - ni - ca - co ar - bo - la

Those who are not familiar with this peculiar rhythm will find it deceiving and uncongenial at first, but after a few trials they will be able to catch the swing of it.

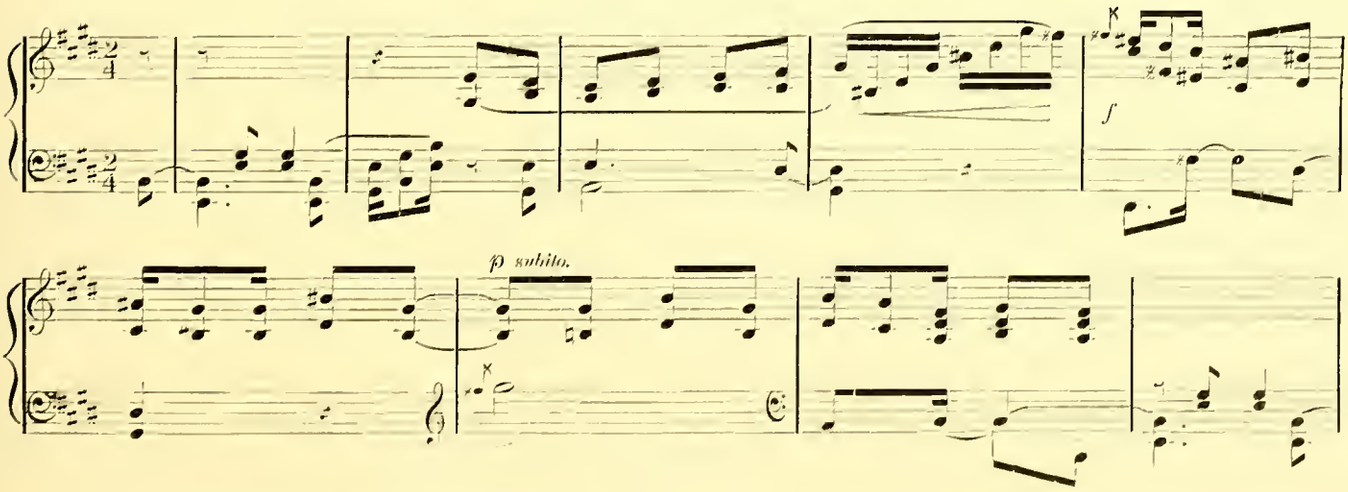
In Cuba, danzas, contradanzas, and danzones are most popular, and often possess rhythms which will, I believe, puzzle the average musician. Among the easier, and also most beautiful, are the celebrated danzas of Y. Cervantes—a collection of six perfect gems of melody, poetical expression, and refined musicianship.

I must content myself with quoting here only a few passages of rhythmical interest, and refer the reader to the work itself.

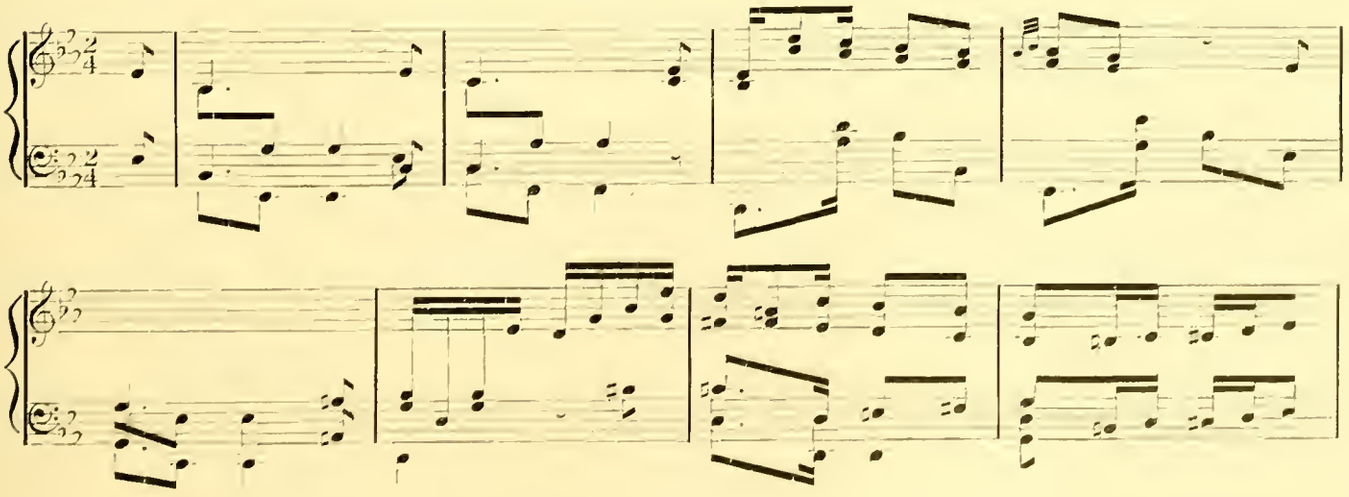
The end of the first danza reads thus:



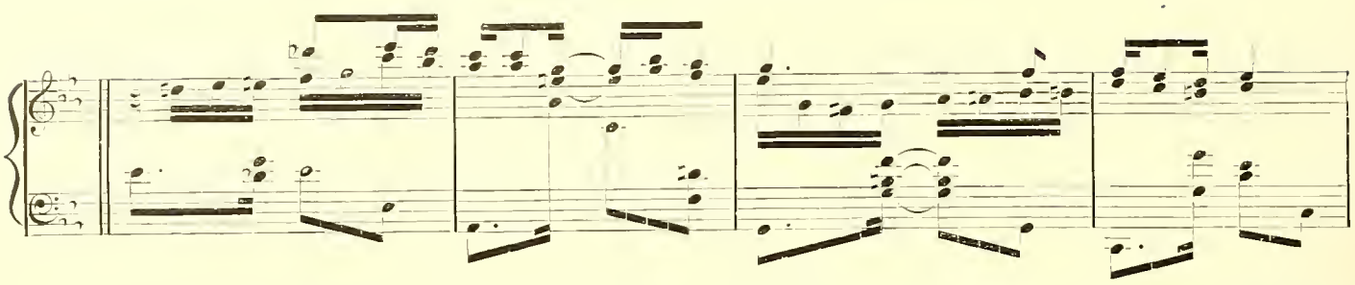
The third danza begins thus:



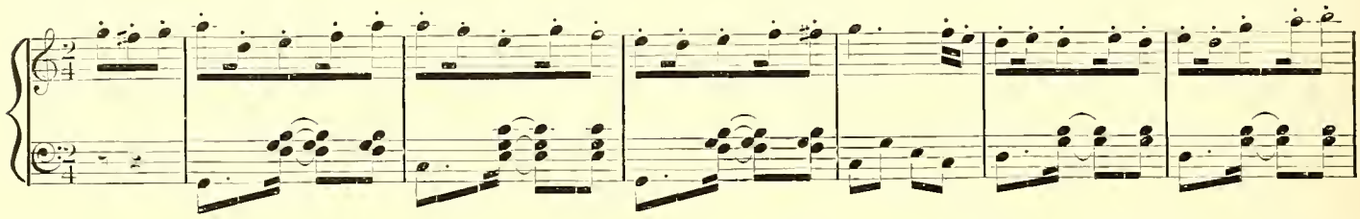
The beginning of the fourth danza is as follows:



and in its second section we find this example of rhythmical life:

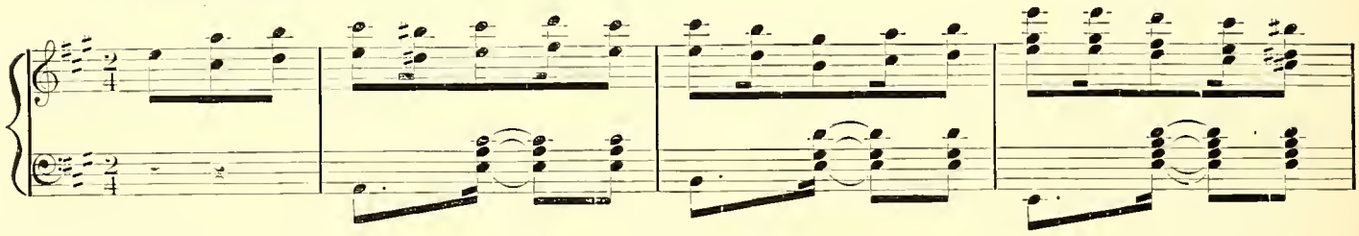


The two following danzones of R. Valenzuela are of far less merit as compositions than the danzas of Cervantes, but considered from the rhythmical standpoint they have their worth, and will, I think, prove interesting for their peculiar rhythm:



Danzones of this kind usually possess the same rhythm, but my second example is more varied during the course of the dance:

EL MONDONGUITO.



It must not be thought that these dances have been composed for the sake of writing difficult pieces; these rhythms are natural to the race, and the natives feel them as much their own as the Viennese feel the rhythm of the waltz. In some other countries, and especially in Hungary, extraordinary sense of rhythm is also found. I have heard Bohemian string quartettes perform the most astounding feats of rhythmical complication.

ALBERTO JONAS.

In closing this article, I advise students and teachers of music to develop as much as possible the feeling for rhythm. They will soon find that its observance will not only lead to an execution full of life and spirit, but also heighten and broaden their musical perceptions, while rendering more responsive and true their sense of what should be felt in music.

It is for this reason that Hans von Bülow, that great musician, once cleverly said: "Am Anfang war der Rhythmus."

Yours sincerely

Alberto Jonás

THE MOURNER.*

(DIE TRAUERNDE.)

Robert Franz. Perhaps the greatest contemporary composer of German songs.

Op. 17. No. 4.

p Andante con moto.

My moth-er heeds me not, Old love hath me for-got, Death, shall I end my lot? What shall I do?
Mei Mut-ter mag mi net, Und kein Schatz han i net, Ei wa-rum stirb i net, Was thu i do?

Sempre p
Ped.

p

Sad was the hol-i-day, Far from the dane-ing gay, My heav-y heart did stray, Wrapp'd in its
Ge-stern ist Kirchweih' g'weh', Mi hat me g'wiss net g'seh', Denn mir ist gar so weh, I tanz jo

p

p

woe. Let the three ros-es blow,
net. Lasst die drei Rös'-le stehn,

p

That in the church-yard grow, Too well the
Die an dem Kreuz-le blühn; Hänt ihr das

pp

maid doth know Who lies be-low.
Mäd-le kennt, Die drun-ter liegt?

pp

* After the Suabian by C. G.

C. Herrmann. Photographed by Franz Hanfstaengl.

ROBERT FRANZ.

Copyright, 1896, by D. Appleton & Co.

HENNEBERG. By permission of the Berlin Photographic Co.

AMOURS.

FLOWERS IN THE GARDEN.

German by J. SCHRÖER.
English by C. G. ROBERT FRANZ.

p Andantino grazioso.

Wist-ful musk ros - es, lend me your ear. Ye pen-sive vio-lets,
Blümlein im Gar - ten, schaut euch doch um, Steht nicht so traurig,

Sempre Ped.

p dolce.

pp

share in.. my cheer; Some one is draw - ing near, Sweetheart is here, is here! They're dancing for joy, They're
steht nicht so stumm, Denn wisst was ich weiss und sah: Lieb-chen is da, ist da! Sie schüt-tel - ten sich, Sie

p *pp*

peep-ing a - bout, And all thro' the gar - den the se - cret is out; They echo it far and near,—Sweet-heart is
sah - en sich um Und bal - de er-klingt es im Krei - se her - um, Und bal - de fern und nah: Lieb - chen ist

p

Una corda. *dolce.*

pp

here, is here, is here!
da, ist da, ist da!

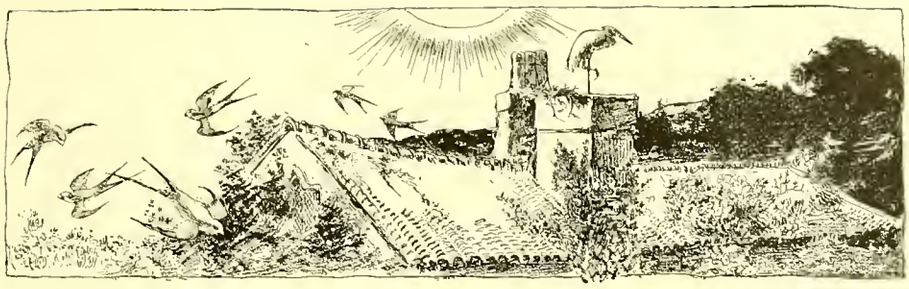
p

pp

D. G. ROSSETTI. Photographed by HOLLYER.

ROSA TRIPLEX.

Copyright, 1896, by D. Appleton & Co.



VILLAGE SWALLOWS.

Revised and edited by BERN. BOEKELMAN.

JOSEF STRAUSS, 1827–1870.

JOSEF STRAUSS.

Introduction.

Allegretto.

p

f

f e marcato.

Piu lento.

p

f

WALTZ.

1.

p

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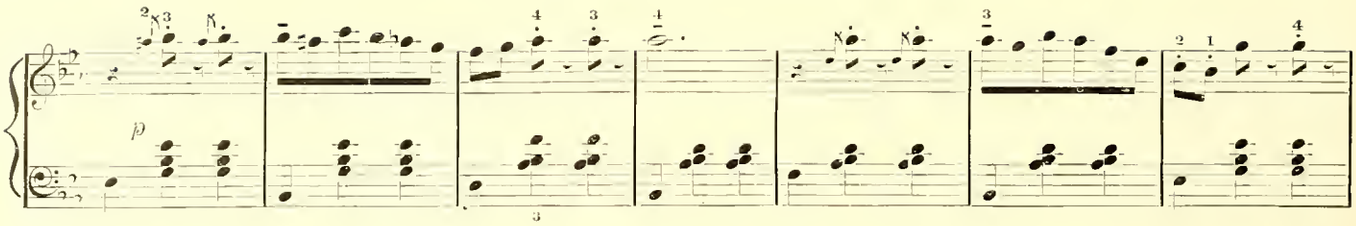
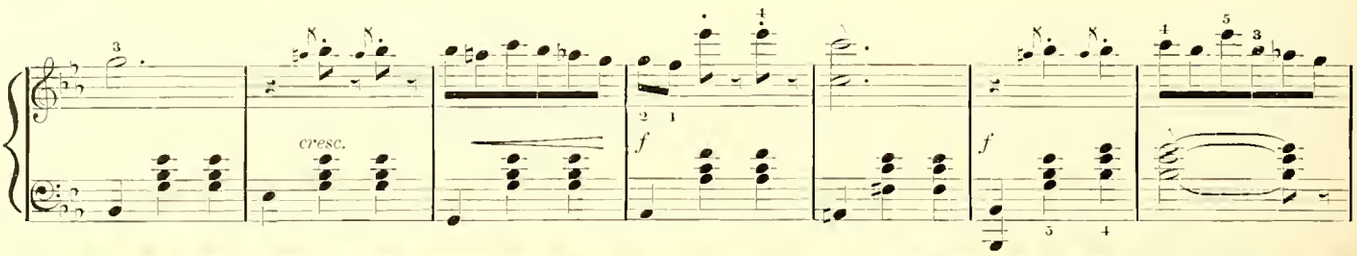
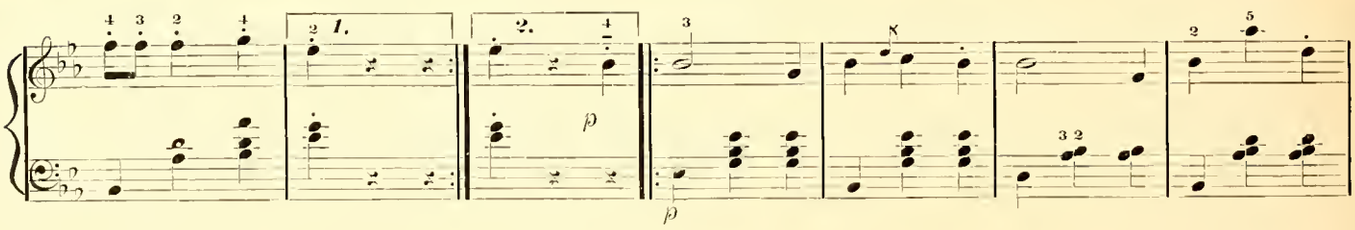
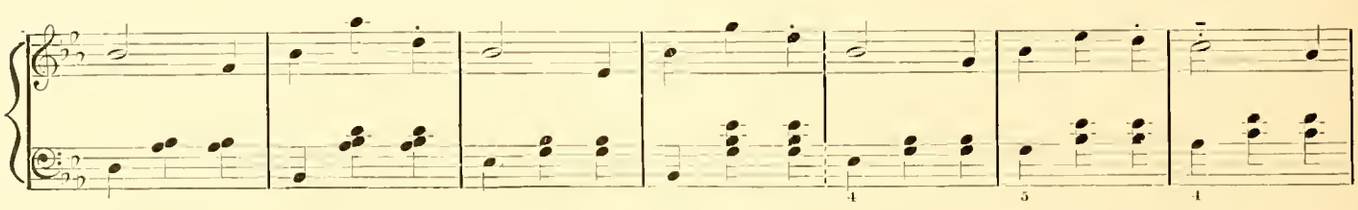




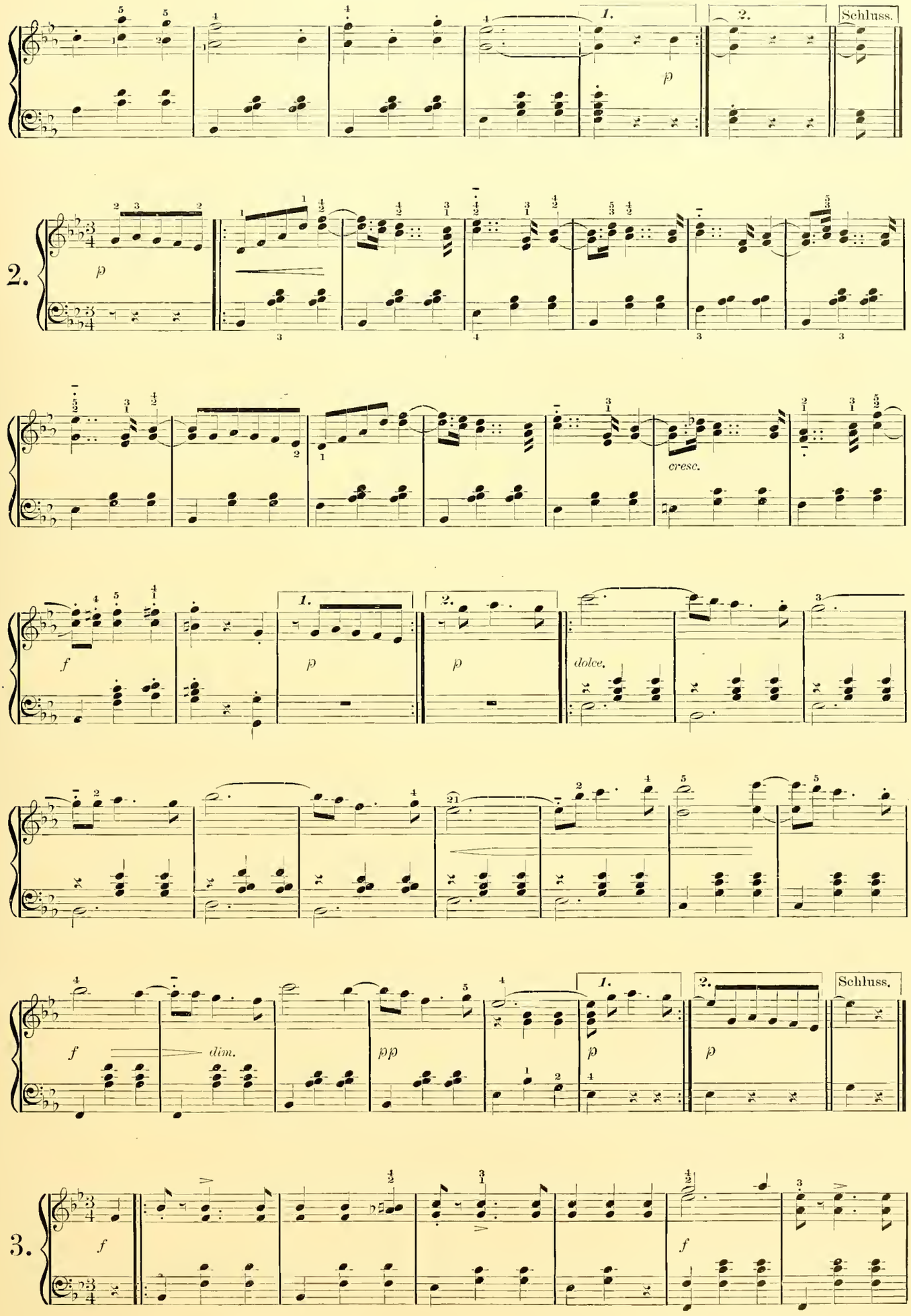
VAUTIER. Permission of the Berlin Photographic Co.

A DANCING HALL IN SUABIA.





A CHILD'S CHOIR.
By H. P. Dawant.


1.
2.
Schluss.
p
2.
p
cresc.
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dolce.
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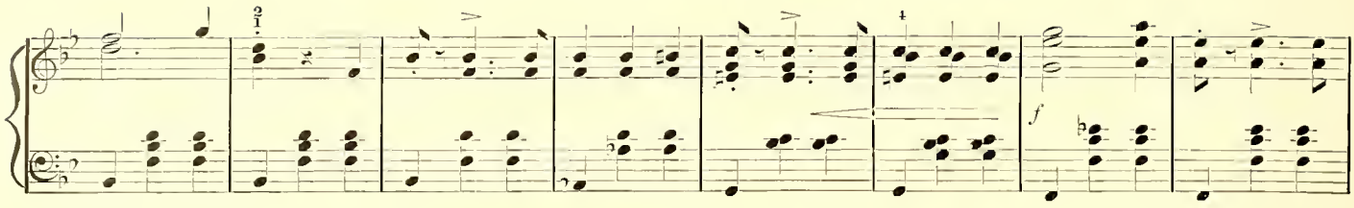
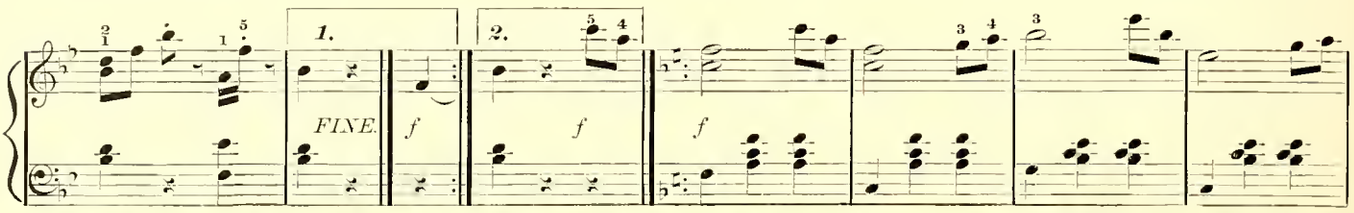
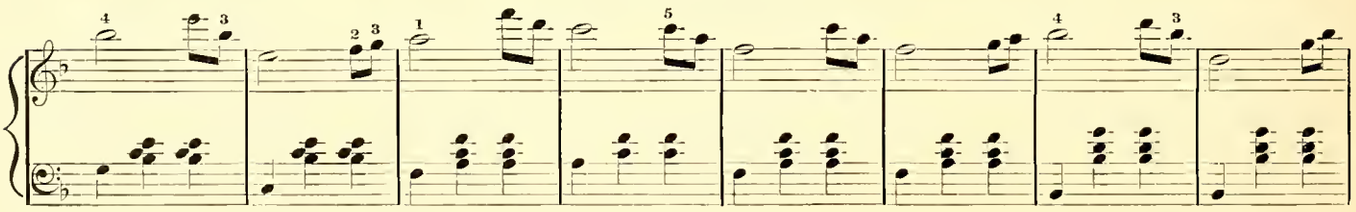
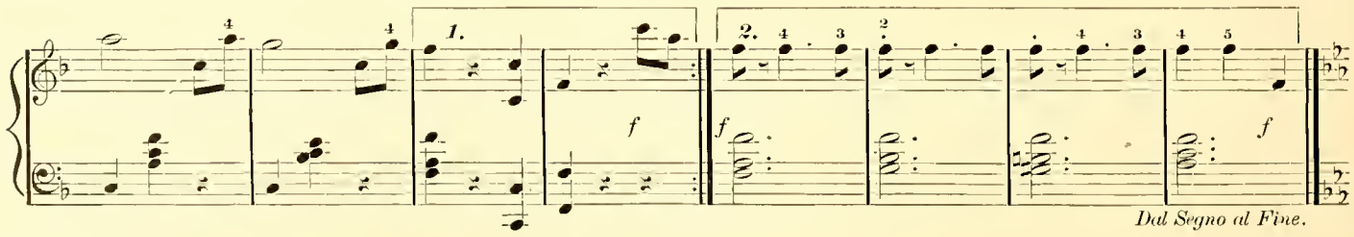




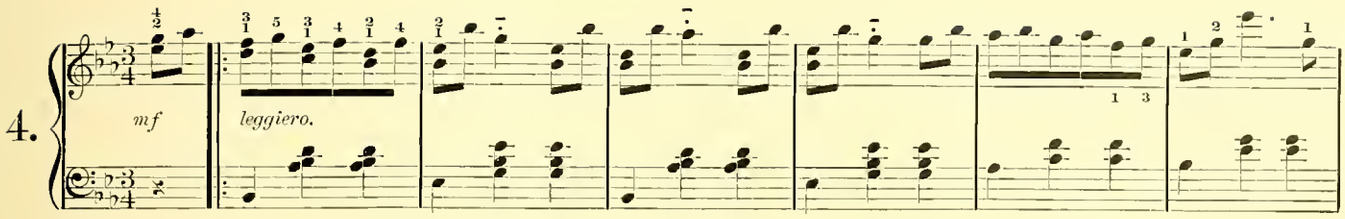
F. VON DEFREGGER. Copyright, 1892, by FRANZ HANFSTAENGL.

BEFORE THE DANCE.





Dal Segno al Fine.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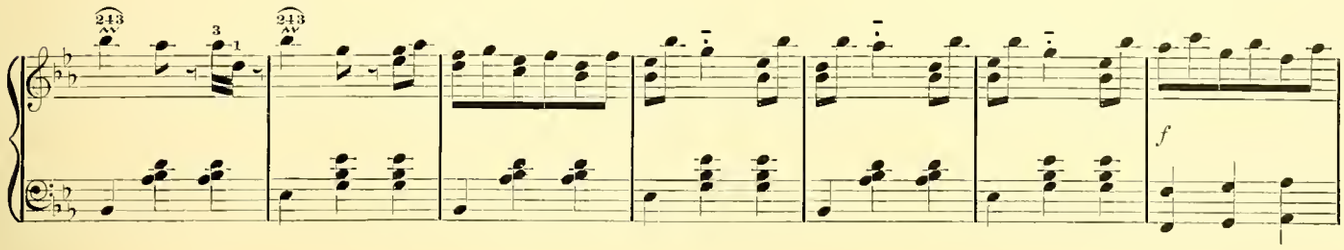
mf
leggiero.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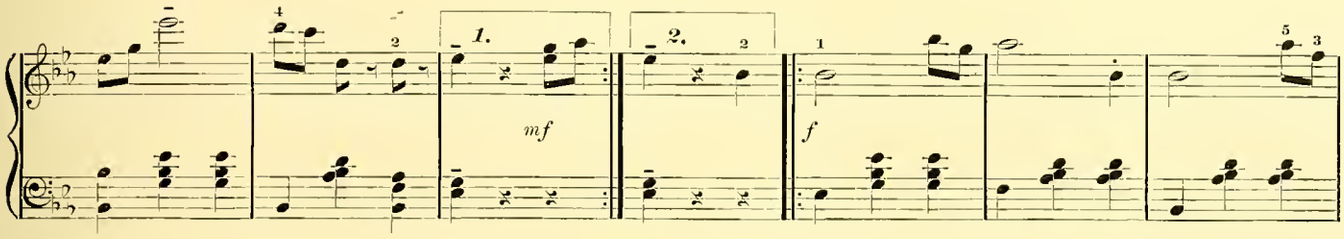
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mf
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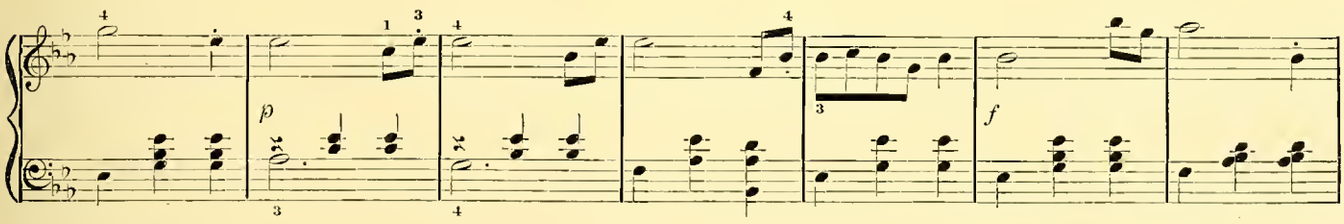
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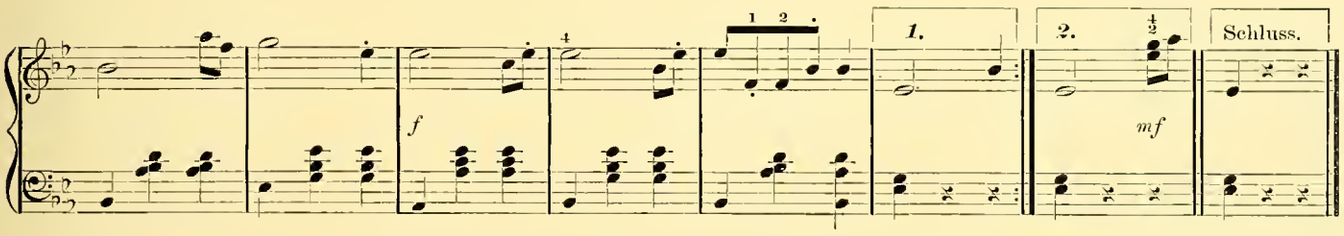
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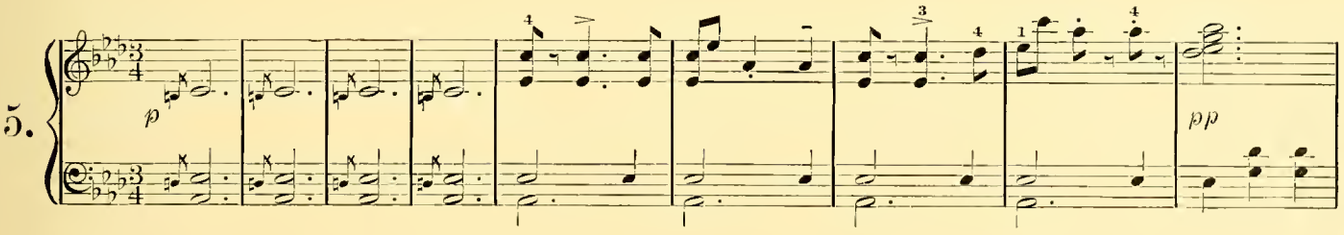
Schluss.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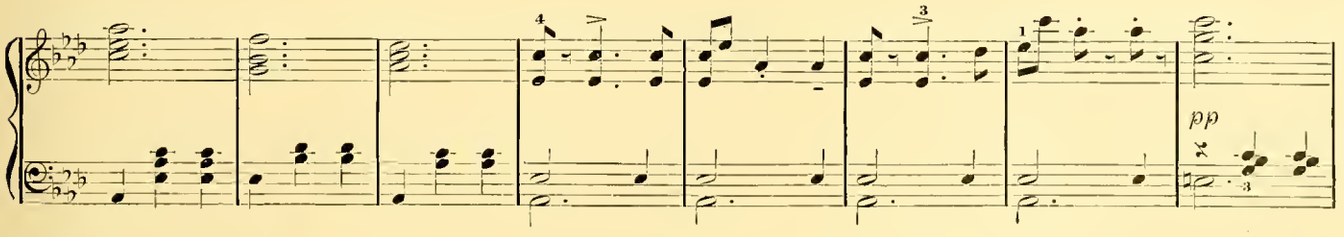
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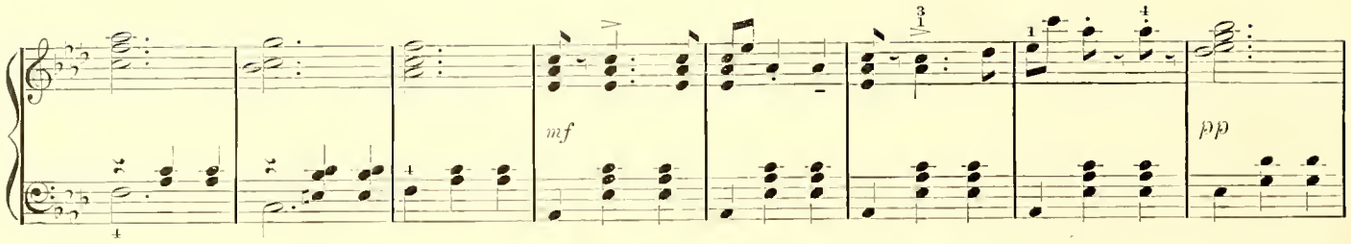
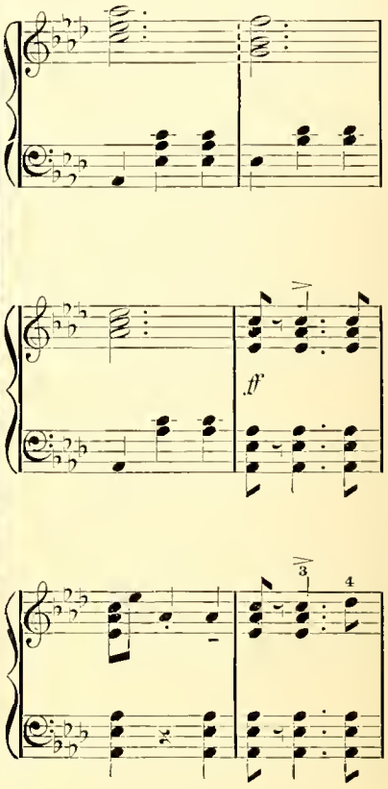
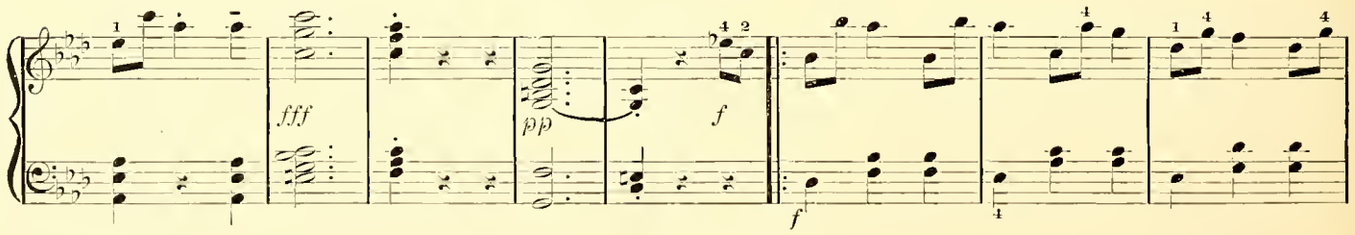
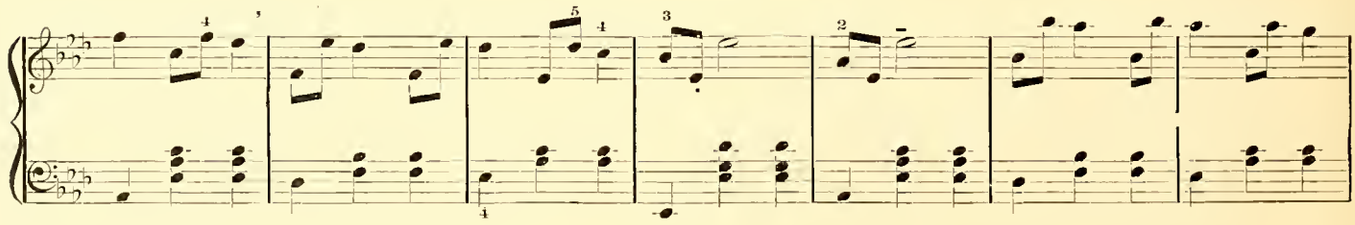


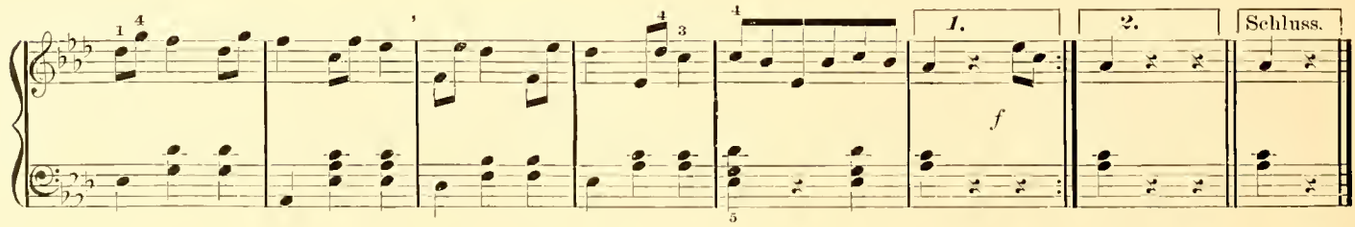
FELGENTREFF. Photographed by FRANZ HANFSTAENGL.

EIN LÄNDLER.







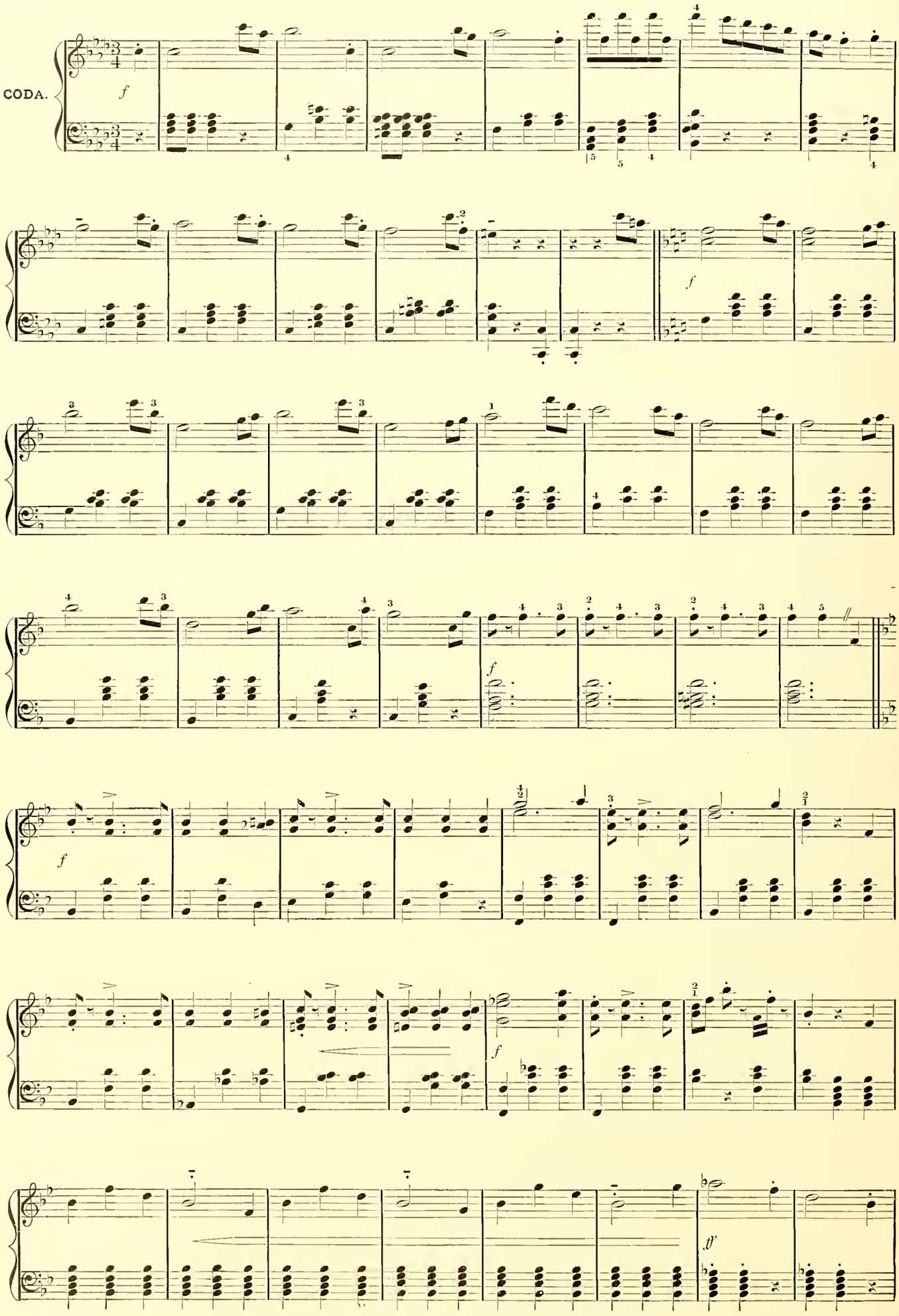


TAMAGNO AS OTHELLO.

From a colour sketch taken under the direction of M. Tamagno for Music of the Modern World.

GIACOMO MEYERBEER.

Drawn from life by MAURIR.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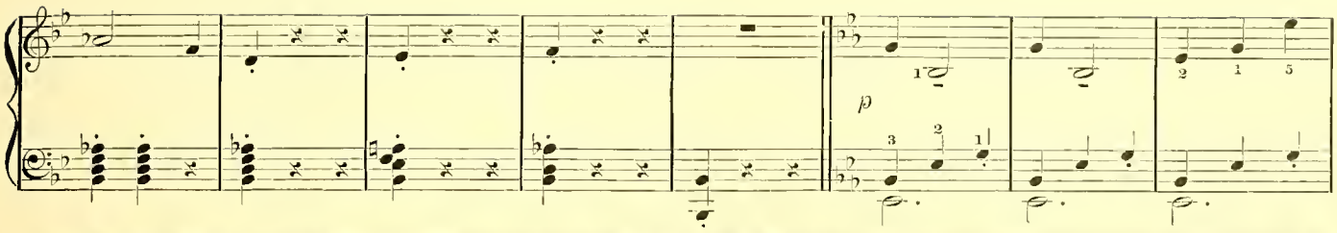
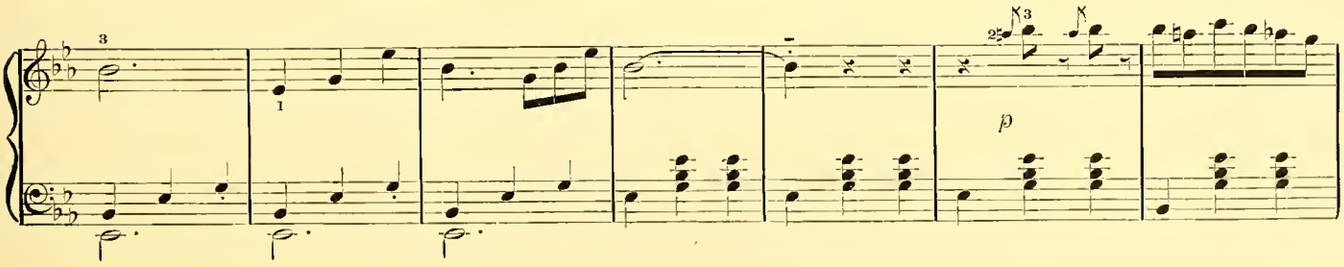
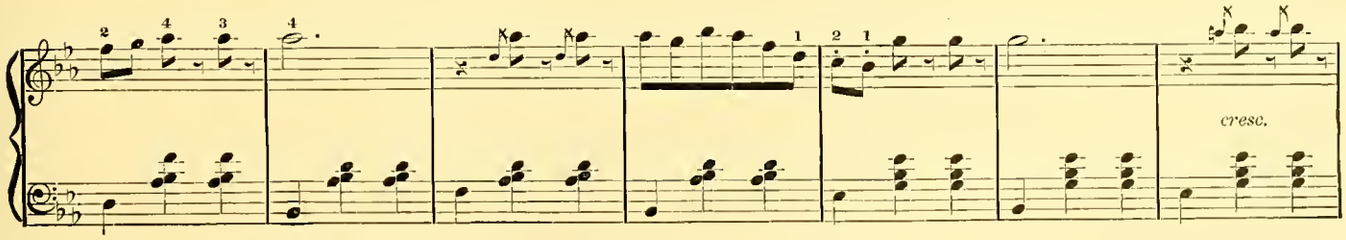
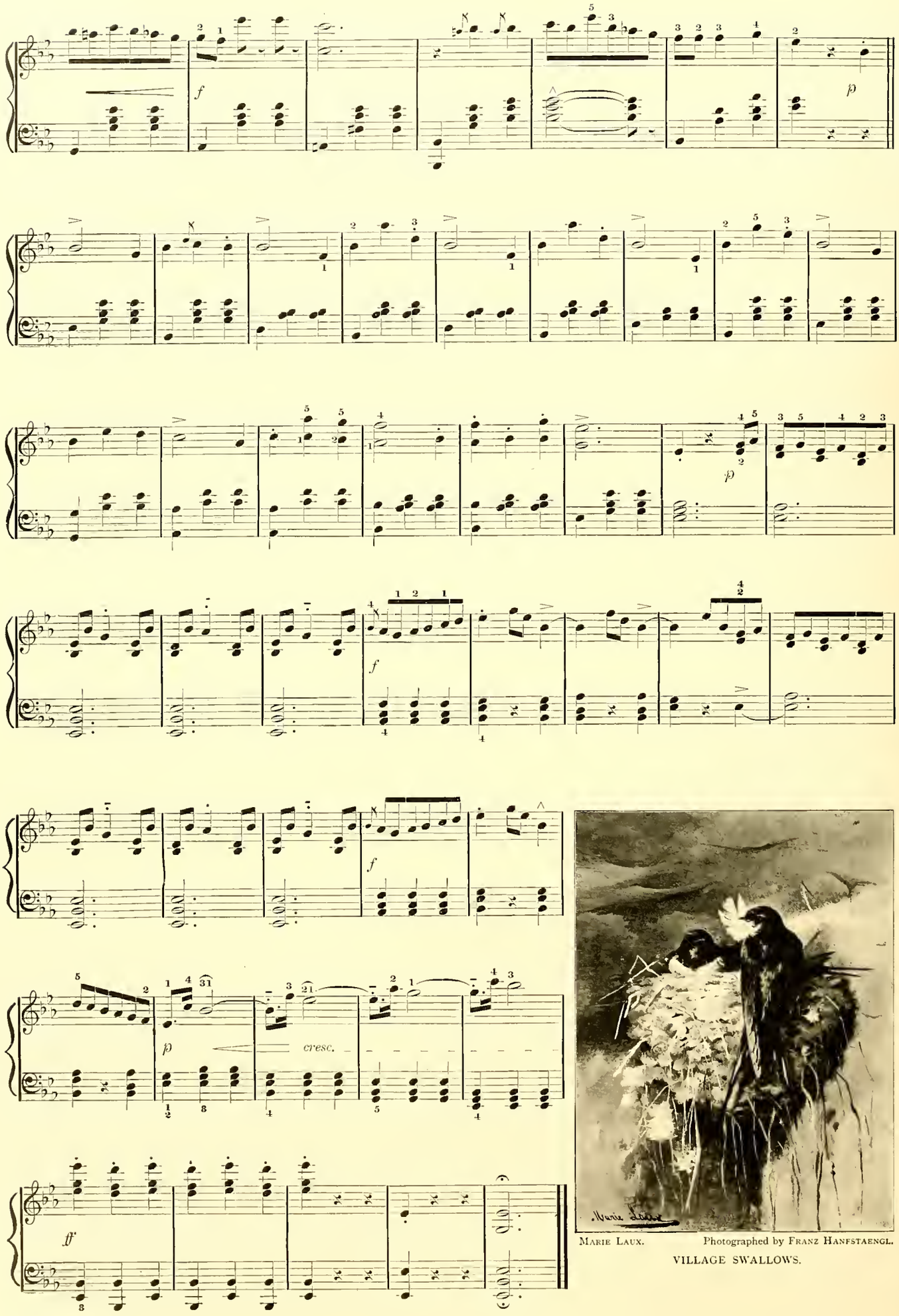


WOOZINSKI. Photographed by FRANZ HANFSTAENGL.

THE CHILDREN'S PARTY.





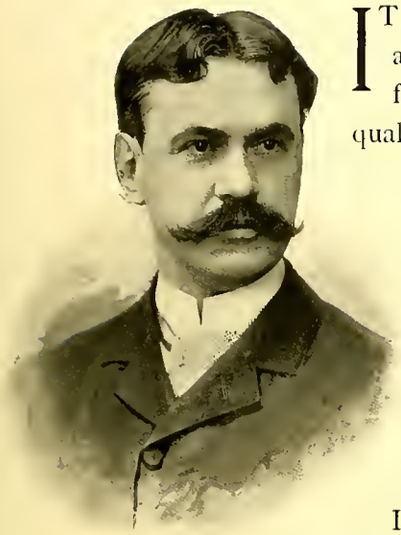


MARIE LAUX. Photographed by FRANZ HANFSTAENGL.

VILLAGE SWALLOWS.

THE PROPER EMPLOYMENT OF THE EAR IN PIANO-PLAYING.

By CONSTANTIN VON STERNBERG.



CONSTANTIN VON STERNBERG.

IT has often occurred to me that students of stringed and wind instruments have a great advantage over piano students in the fact that they have no guide for either their intonation or their technique, except their own ear. In giving quality to a tone, in fact while producing a tone, they have to inquire of their ear as to the exactness of the pitch; while the pianist, when noticing an impure tone (something of which some students grow shockingly unmindful), simply sends for the tuner. This lesser dependence of the pianist upon his ear has proved to be very conducive to a neglect of that control which the ear alone can exercise, and thus it comes that many piano-players do not hear anything more in a melody than the rise and fall of intervals, and the rhythm; the dynamic element is lost sight of, and yet it is this very element which most directly appeals to the emotional faculties of the listener, to whom intervals and rhythm are only intellectual concepts. I repeat it, the dynamic element in music is the one which alone addresses our inner life, our emotional faculties; if beautiful harmonies, melodic intervals, interesting rhythms are to affect more than our mere intelligence, if they are to penetrate into the innermost sanctuary of our feelings, they must be introduced by the dynamic element. A melody played or sung in one monotonous degree of force has no effect upon us beyond awakening a transient interest in its intervals, which is a purely intellectual occupation—in fact, only a matter of observation, if not of mere curiosity. Hence, if it is true that the human voice is the most appealing musical instrument, it must be for the reason that the human voice, in its natural condition, is compelled to make dynamic changes corresponding to the rise and descent of intervals.

Having thus indicated, as far as the limited scope of this article permits, the importance of the dynamic element to musicians in general, I turn to the pianist in particular. To other musicians there exist three dimensions of dynamics, namely, the crescendo: ——; the steady tone in any degree: ——; and the decrescendo: ——. The pianist has, strictly speaking, but one dimension at his command: the decrescendo, because that is the only form of tone he can in reality produce. All the other forms he must substitute by artistic deception; he must be an illusionist, as far as the first two of the aforesaid dimensions are concerned. Fortunately, the modern piano offers an almost unlimited number of means to produce this deception, and most piano-players realize this; but of the one form of tone which is legitimately its own many players are totally unmindful, because they have to remember so much about tendons and flexors, wrist action, hand position, technique, and what not, that they fail to

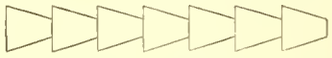
J. MUNSCH. Photographed by FRANZ HANFSTAENGL.

ADAGIO.

G. Igler. Photographed by Franz Hanfstaengl.

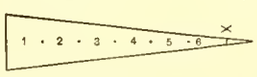
MUSIC LESSON.

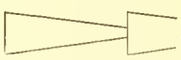
employ that organ which is of supreme importance in music, the ear!

A rapid succession of tones on the piano, graphically demonstrated, would look like this: 
(As I deal with melody, legato is presupposed.)

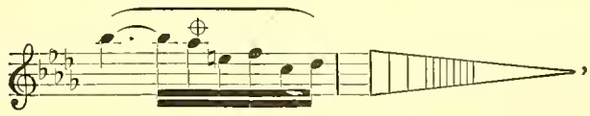
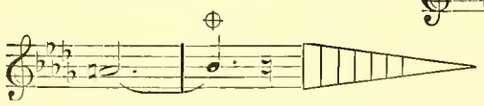
The sustaining power of the piano is so well developed nowadays, that such a rapid succession, to the human ear, seems to possess a uniform degree of strength. But when the notes of a melody vary in length the matter is very different, for then the pianist has to consider (or rather to feel) the importance of every note as to the musical sense of his melody, and if a long climacteric tone has been reached, the anti-climacteric one should not follow without due consideration as to *how much the preceding tone has already lost of its primary force.*

This must not be grotesquely construed to mean that every piece should constitute one long and continuous diminuendo. By no means. The accent due to the principal pulse-beats ever furnishes new material for the replenishment of force. Nevertheless, I maintain that the diminuendo is the only form of tone the pianist has actually at his command; that it is the handiest word in his vocabulary, and that therefore he ought to pay the greatest attention to it. Let me illustrate through Chopin's D Flat Nocturne, Op. 27, No. 2:

First, a measure of introduction in the left hand. The melody enters on an accented beat, the next tone falls on the second accent, and is shortly followed by two others, reaching another accented beat of some length, during which a crescendo can be produced in the left hand by accumulation through the pedal, justifying the right hand in participating in this crescendo while rising to B flat in the fourth measure. But here—ay, here's the rub! I know of nothing more heartless than to strike the following A flat in the same degree of strength as the previous tone. It shocks my whole nature, when a pianist forgets, in playing this and the following sixteenth notes, how much of its original force the preceding B flat has lost when they become due. A still stronger example is furnished by the following two measures. The A (natural) lasts through the whole measure, like the first part of a trochee, say, "long - - - - - ing," "yearn - - - - - ing," or similars; now, this note corresponding to this design sounds: 

, and the following B flat ought to be proportioned to the preceding tone, as indicated by the × mark, or enter as piano as the preceding tone has become in consequence of its duration, else the effect is like  .

This whole matter is very subtle and elusive, and admits not of dogmatizing, but only of suggesting; nevertheless, something like a frequently applicable rule can be formulated from the above design by those who are not altogether impervious to the musical sense of a melody. I would suggest that,

whenever a long tone is followed by a shorter one, the significance of the first (as to accent, and the place it holds in the phrase or period) should be inquired into, and, if it is found analogous to the penultimate or antepenultimate accent in speech, its decline of power during its continuance should govern the strength of the next tone, especially when that next tone occurs on a weak part of the measure, like the A flat (marked ⊕) in this connection,  , or in the next measures,  , of the piece I quoted.

It will "humanize" the melody; it will give it life, truthfulness, and—the quality inherent to the latter—beauty! I have mentioned here only one matter in piano-playing for the regulation of which the co-operation of the player's ear is paramount; but of such matters there are a great many, hence I wish to bespeak a more habitual employment of the player's ear on general principles. To hear is not to listen—mind! and if this one point now presented should induce some heretofore negligent student to listen more attentively in future to his own playing, I will promise him three very desirable results: (1) A great many other points, which have hitherto never occurred to him, will present themselves to his consideration; (2) he will instinctively reach an easy conclusion in these considerations and acquire a correct and natural manner of rendering a melody; and (3) all those who have previously listened to his playing out of mere politeness, will henceforth enjoy his playing—and that is a rare, a very rare, achievement among students, not to speak of amateurs.

THEME FROM CARMEN.

Revised and fingered by FANNY MORRIS SMITH. BIZET.

f Allegro Moderato. ♩ = 108.

espr. *p* *cresc.* *dim.* *p* *dim.* *smorz.* *pp* *ppp*

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SLUMBER SONG.

(FROM "L'AFRICAINE.")

Giacomo Meyerbeer, born Sept. 5, 1791, in Berlin, died in Paris, April 2, 1863. Meyerbeer like Halévy belonged to the dramatic school of opera, in distinction from the epic-orchestral on one hand, and the lyric-romantic on the other.

French by SCRIBE.
English by C. G.

très doux.

Come, lay thine head up - - on my knees,
Sur mes gen - oux, fils du so - leil,

Andante grazioso.

p louré.

(traînez le son.)

Vic - tor o'er war's a - larms!. The fresh lo - tos of slum-ber sweet,
Vainqueur au champ d'a - lar - - - - mes, Le frais lo - tus d'un doux som-meil,

poco cresc.

O'er thee shall shed its charms ..... Hear the branches sigh— soft sigh!
Sur toi .. ver - se.. les.. char - - - - - - - - mes. Le ra - mier gé - mit, gé - - mit,

très léger.

Hear the breez-es' cry— soft cry! The pale stars shine.. a -
La bri - se fré - mit, fré - - mit, L'é - toi - le.. scin - til - le..... dans..

très léger.

Copyright, 1896, by D. Appleton & Co.

très doux.

thwart this.. dusk - y.... glade, The ben-ga - li's song - her song! Thrills the woods along, a - - long! O
l'om..... bre: Le ben-ga - li dit, nous dit, son chant dans la nuit, la nuit; Som-

SAAL.

THE FAIRY LAKE.

cresc.

slum - ber in.. peace, O slum - ber in.. peace! In safe - ty.... sleep with - in this for - est's
meil - le en.. paix, som - meil - - - - - le, som - meille en.... paix, en.... ce.... bois...

p

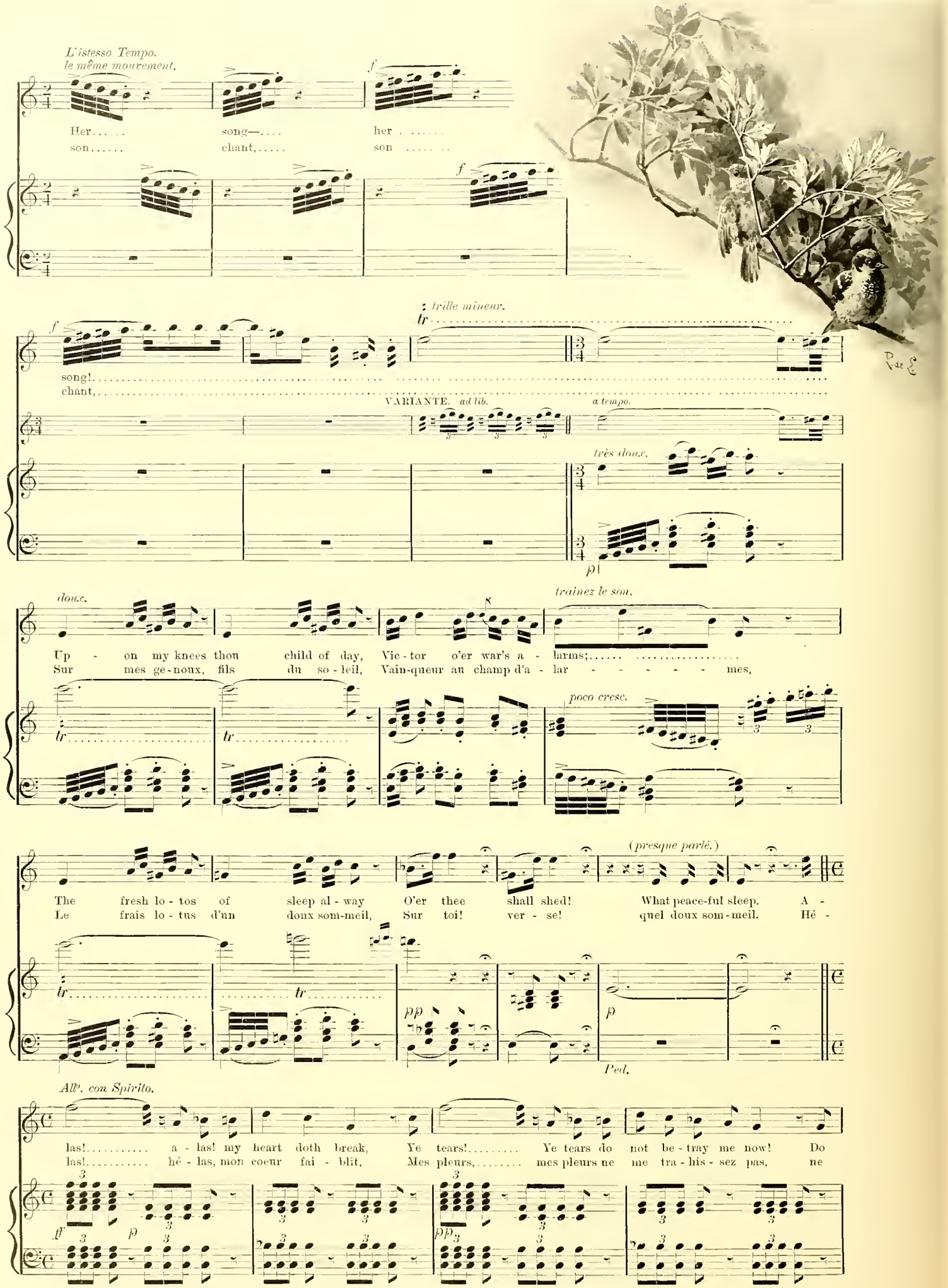
crescendo.

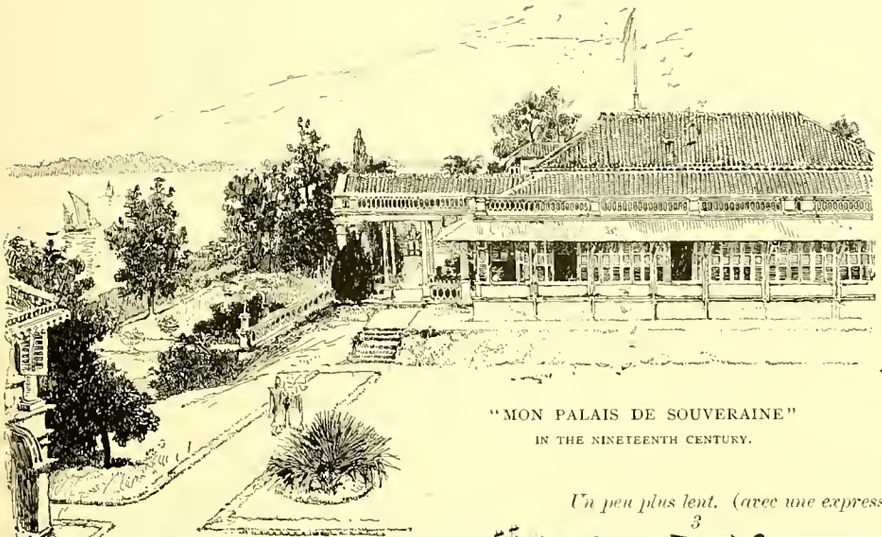
dim.

(très léger et détaché.)

shade..... The ben - ga - li's song..... Thrills the woods a - long,.....
som - - - - - - bre, Le ben - ga - li dit..... son chant dans la nuit.....

très léger.


L'istesso Tempo.
le même mouvement.
Her... .. song—.... her . .....
son..... chant,..... son ....
f
trille mineur.
tr
song!.....
chant,.....
VARIANTE. ad lib.
a tempo.
très doux.
p
doux.
trainez le son.
Up - on my knees thou child of day, Vic - tor o'er war's a - larms;..... .....
Sur mes ge - noux, fils du so - leil, Vain-queur au champ d'a - lar - - - - - - mes,
poco cresc.
(presque parlé.)
The fresh lo - tos of sleep al - way O'er thee shall shed! What peace-ful sleep. A -
Le frais lo - tus d'un doux som-meil, Sur toi! ver - se! quel doux som - meil. Hé -
pp
p
Ped.
All°. con Spirito.
las!..... a - las! my heart doth break, Ye tears!..... Ye tears do not be - tray me now! Do
las!..... hé - las, mon coeur fai - blit, Mes pleurs,..... mes pleurs ne me tra - his - sez pas, ne
ff
p
pp



"MON PALAIS DE SOUVERAINE"
IN THE NINETEENTH CENTURY.

not be - tray me
me tra - his ses

cresc.

Un peu plus lent. (*avec une expression douloureuse.*)

now! Ah! O had I sunk be-neath the an - - gry sea,.....
pas, Ah! O si la mer m'eût en - - glou - ti - - - e;..... Quand

ff

doux.

When the tem - pest raged so drear!..... Ne'er had I known this bit - - ter
la... tem - pê - te m'en - - traî - na!..... Je n'aurais pas don - né ma

(*s'animant d'avantage.*)

cresc.

mis - - er - y— This love for the stran - ger sleep - ing here; Ah!.....
vî - - - - - e. Au maî-tre é - tran - ger..... qui dort là!.....

doux.

cantabile.

p tremolo.

p

..... The stran - ger.. that sleeps, The stran - ger sleep - ing,... sleep - ing here! Now queneh, Brah -
..... Le maî-tre é - tran - ger le maî..... tre... qui... dort..... la! E - teins Brah -

f

cresc.

p

cresc.

f

p

moins vite.
(avec angoisse.)

ma, these flames.. ... that me de - stroy! That make my woe and all my joy! That make, a -
ma! les flam - mes de mon cœur, Qui font hé - las! mes maux et mon bonheur! Qui font hé -

un peu moins vite.

las! my woe and all my joy! That make, a - las! my woe and all my joy! The storm.. ap -
las! mes maux et mon bon - heur! Qui font hé - las! mes maux et mon bon - heur! L'o - ra - ge ap -

Vasco. *(Awaking.)*

animez.

tremolo.

(avec anxiété.)

proach-es, com-pan-ions! He.... a - wakes! quick, my song! Ah!.....
pro - che cem - pa-gnons! Il s'é - veil - le! vi - te! chan - - - tons! Ah!.....

All^o. vivace.

Andante grazioso. tr.....

Andante grazioso.

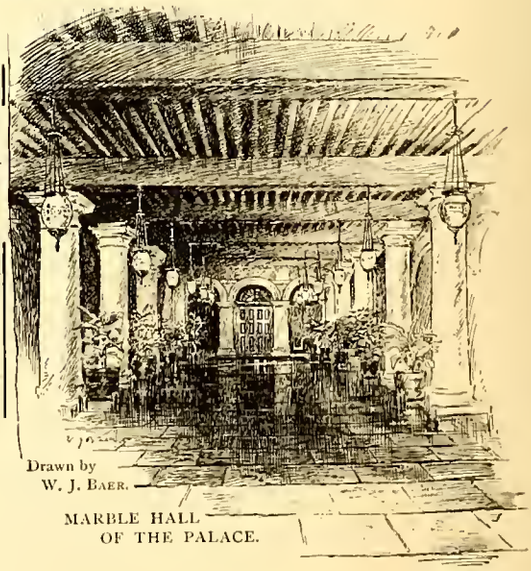
(très doux.)

doux.

Up - on my knees, thou child of day, Slum-ber a - mid the... ver - - - - - dure!
Sur mes ge - noux, fils du.. so - leil, Dors.... par - mi la ver - du - - - - - re,

poco cresc.

To lap thy dreams in sleep al - way, The wave - lets shall
Pour mieux ber - cer ton doux som-meil, La va - gue mur -



Drawn by W. J. Baer.

MARBLE HALL OF THE PALACE.

YOUNG GIRL SINGING BEFORE AN IMPRESARIO.
From the original painting by F. B. Doubek.

ANTHONISSEN.

THE GRANDFATHER'S LESSON.

mur - mur, shall mur - - - - mur. He sleeps in peace! Ah!
mu - re! mur - mu - - - - - re!.... .. .. Il dort en - paix! Ah!

p *p* (*d'une*

pp *pp* *p*

(*voix suffoquée.*) (*pleurant.*)

I suc-comb, a - las! I suf - fer— I de - spair!.... O grief, mor - tal!... Ah! ah!
je suc-com - be hé - las! je souf - fre, Je chancel - le, Dou-leur! mor - tel - le! Ah! ah!

f Cadenza a capella.

For thee al - read - y I've for - got - ten The coun - try where I dream'd, a maid, The splen-dor of my roy - al dwell - ing And
mal - gré moi je re - gret - te à pei - ne, Au - près de toi mon doux pa - ys, Et mon pa - lais de sou - ve - rai - ne, Et

cresc. *moins vite.* (*trainez le son.*) *dim.*

my gods in my heart be - trayed! A - las!..... I love thee! My good... su -
mes dieux dans mon cœur tra - hi. Hé - las!.. ..... je t'ai - me! mon bien... su -

(*trainez.*)

preme,.. my joy!. A -
prè - - - me,.. Hé -

cresc.

las!..... Vas -
las!..... c'est

(*tres long.*)

co, I love!
toi! c'est toi!

p

p

Drawn by HARRY FENN. Engraved by F. H. WELLINGTON.

CORRECT METHODS OF VOCAL STUDY.

By MADAME MARCHESI.

THE name of Madame Mathilde Marchesi, Marquise de Castrone, is renowned wherever song has found its place on stage or platform. For thirty years, first in Vienna and afterward in Paris—where she is assisted in her labours by her daughter Blanche, a linguist, writer, and musician of extraordinary attainments—she has devoted herself to the culture of the female voice. And with what splendid results have her unceasing labours been crowned! Mesdames Kraus, Gerster, Di Murska, Fricci, Nevada, Eames, and Melba have borne and still bear the strongest testimony to her genius as an instructor. Madame Marchesi is a tall, graceful lady, of exquisite amiability and marked decision of speech and manner. She advanced the opinions now recorded in THE MUSIC OF THE MODERN WORLD in the purest Parisian French, on a subject in which her authority is unquestionable.

"The art of song," she premised, "is in a wretched condition; it is sapped to the very foundations. One can no longer distinguish between good and bad. There is an absolute dearth of competent teachers, and the public lacks the exalted taste that might enable it to confer an education upon an artist. Nowadays everybody gives singing lessons; every teacher of the violin or trombone undertakes to bring forth pupils in six months—or less. Only to touch upon the question of time, let me say that, in my judgment, at least two or three years of study are needed: two for the concert singer, three for the operatic artist. But nothing very definite can be set down in this respect.

"If I were asked to describe a general plan of study, I should allot one year to working the organ; eighteen months to acquiring enunciation, sentiment—style, in brief; then Haydn, Mozart, and Gluck, the masters I love and revere, should be studied. In these latter days the *coup de glotte*, the glottis stroke, has been much discussed. I should do away with the term altogether; the word *coup* is brutal. I should call the operation *serrer la glotte*, drawing it together as the flutist and oboist draw their lips. The glottis and the vocal cords in the larynx are the seat of the voice. No musical sound can be emitted without closing the glottis; the air that passes through it when open takes away half the breath, lessening the beauty of the tone while making the breathing too short.

"Teachers talk of working the voice three or four hours a day. A student should use the voice one hour a day, and the intellect the remainder of the time, carefully noting down in writing the instructor's counsels. The organ must be worked without words, so as to render it supple and even, that it may not include one weak tone. All the strings of the instru-

C. KIESEL. Copyright, 1892, by FRANZ HANFSTAENGL.

FROM OLDEN TIMES.

ment should be good. After a few months' practice the pupil will be able to speak with the vocal cords in a state of tension, and not with the open glottis. The English system of education, which forbids a child to talk loudly, causes paralysis of the organ from want of use, whence the lack of good voices in England. Just now the finest voices come from Australia; the United States stands next for productiveness. In Italy, where the art of song has sunk to the very depths, the male voices are the best, and are much more easily handled than the female voices.

"I spoke just now of the incompetent teacher; I should have added that the bad results of his work have been helped by the physicians and surgeons that have of late interested themselves in the study of singing, and that give advice and even write out exercises for singers, which the latter would do wisely never to heed or study.

"Garcia's great discovery of the laryngoscope has worked much injury to the art of song, in that it has made ignorant instructors subordinate individuality, which is of capital importance, to physiological facts. Nowadays many people strive to build up mediocre voices; formerly, only good voices were chosen for cultivation.

"The student should be warned, too, against the new methods invented by teachers that seek to make themselves interesting. Knowing naught of the emission of the voice, some make the pupil attack the tone on la-la-la, ga-ga-ga, ra-ra-ra, and so on, while others have the student close the mouth and sing m-m-m or ping-ping-ping. All this is supremely ridiculous.

Souvenir de France 1895
Blanche Cattanini Marchesi

"To unite the tone and the word, I recommend the practice of singing in Italian, for the emission of Italian carries the emission of the tone forward, and prevents its direction toward the soft palate. When the voice goes toward the soft palate, the *voix blanche*, the white voice, is the outcome. And lend no ear to those that advise you to practise with a smile. First of all, this gives *la voix blanche*; next, it causes the smile to become set, and one never gets rid of it.

"The singers of the day sing the music, and not the words. To master the text, one should begin by speaking it aloud, seeking out the appropriate dramatic inflections that must afterward be imported into the song. The recitative is the test of all great artists; it must be brought forth naturally and without false intonations. The greatest artist is the one that comes nearest to Nature.

"What has the future in store for song and its representatives? A composer that will illume the darkness by music uniting vocalization—not vocalization in the ancient, exaggerated, and bad style, but pure song—with dramatic feeling and expression that will predominate without, however, excluding all else. As for incompetent teaching, why not combat its demoralizing influence by having instructors submitted to examinations as to individual talents and results attained through pupils of different types as to voice and characteristics? Freedom is a great boon, but freedom in the imparting of the art of singing too often means baneful license."

A mon ami
Monsieur Frédéric Schwab
Mathilde Marchesi
Paris, 1895

CANZONETTA DEL SALVATOR ROSA.

Revised and fingered by BERN. BOEKELMAN. F. LISZT.

SALVATOR ROSA. WILLIAM SHARP, sculp.

DIOGENES SEARCHING FOR AN HONEST MAN.

Andante marziale.

marcato.

Va - do ben spesso can-gian-do lo - co

mf

Va - do ben spes - so can - gian - do lo - co ma non so mai cangiar de-si - - ro

crescendo. *f* *marcato.*

Va - do ben spesso can-gian - do lo - co ma non so mai

f *crescendo.*

ma non so mai ma non so mai cangiar de - si - - - - o

f *più rinforzando.* *ff*

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Second time omit to Coda.

diminuendo. *f energico.*

Sem - pre l'i-stes - so sa - ra il mio fuo - co

Sva E sa - ro sem - pre l'i-

Sem - pre l'i-stes - so sa - ra il mio fuo co

stes - so anch' io sa - ro sem - pre e sa - ro sem - -

accentuato il canto e rallentando. *dolce.* *legato cantabile.* *espressivo.* *legato.*

- - - - - - - pre l'i - stes - so anch' i - - - o l'i - stes - - so anch' i - -

- - o

Da Capo dal Segno. CODA. *tr*

poco ritenuto. *diminuendo al pp*

poco rit. *Sva* *diminuendo al*

pp *ff*

SALVATOR ROSA.

APOLLO AND THE CUMÆAN SIBYL.

MELODY.*

Edited and fingered by BERN. BOEKELMAN.

Moderato assai. ♩ = 80.

p legato e cantabile.

Ped.

Ped. sempre.

Ped.

Ped. sempre.

pp

pp

poco rit.

a tempo.

p

Ped. sempre.

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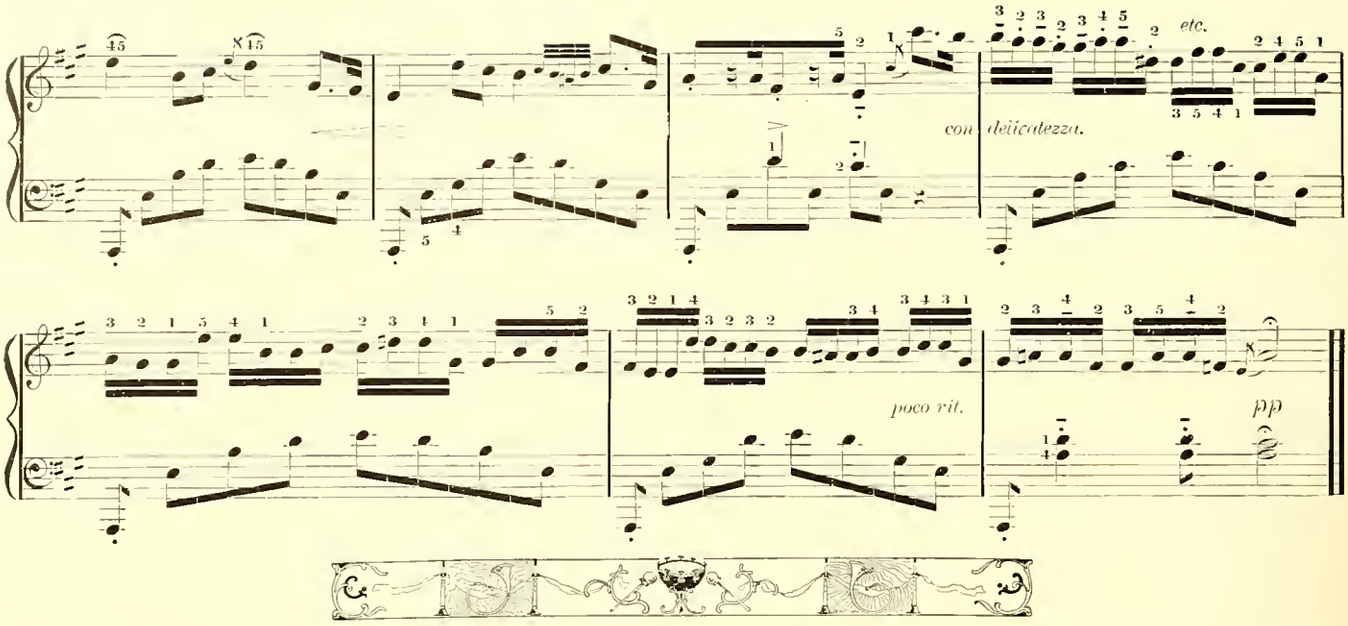
* Friedrich Kiel, born October 27, 1821, in Puderbach; died September 13-14, 1885, in Berlin. One of the foremost modern representatives of the classical school. He combined the polyphonic style with the modern romantic spirit.



ST. ELIZABETH.

STELZNER. Photographed by FRANZ HANFSTAENGL.

MUSIC AT LUTHER'S.

CHOPIN.

Glo - ry to thee, my God, this night, For
D. C. For - give me, Lord, for thy dear Son, The

all the bless - ings of the light;
ills that I this day have done; That

FINE.

Keep, O keep me, King of kings! Be - neath the shad - ow of thy wings.
with the world, my - self, and thee, I, ere I sleep, at peace may be.

Teach me to live, so that I dread The grave as lit - tle as my bed;

rit. D. C. al Segno.

Teach me to die, so that I see... That grave an o - pen gate to thee.

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PRAYER, FROM "MOSES IN EGYPT."

Gioachino Antonio Rossini, born in Pesaro, Feb. 29, 1792, died in Paris, Nov. 13, 1868. Rossini's operas are characterized by melody of extreme richness, and at the same time by a great development of orchestral resources. His "Tell," marked the point at which opera turned from vocalization to orchestration as the prime constituent of musical interest, just as Gluck's opera of "Alceste" marks the point at which French opera replaced lyric embellishment by dramatic simplicity. Both are mile-stones on the same path.

Revised and Edited by BERN. BOEKELMAN. Transcribed by G. A. OSBORNE.

GIOACHINO ROSSINI.

Andante.

ff Sempre Pedal.

p

rallen - - tan - - do.

dolce.

p

mf

8va.

R.H. *ff*

martelato.

mezzo legato.

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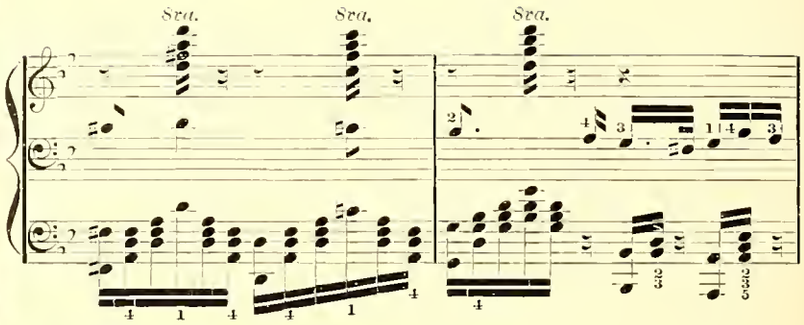
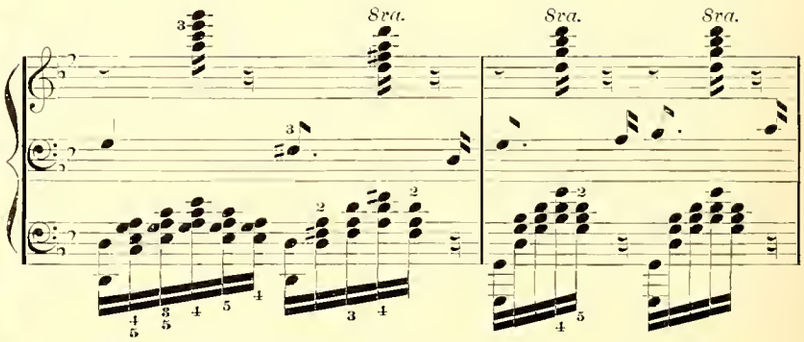
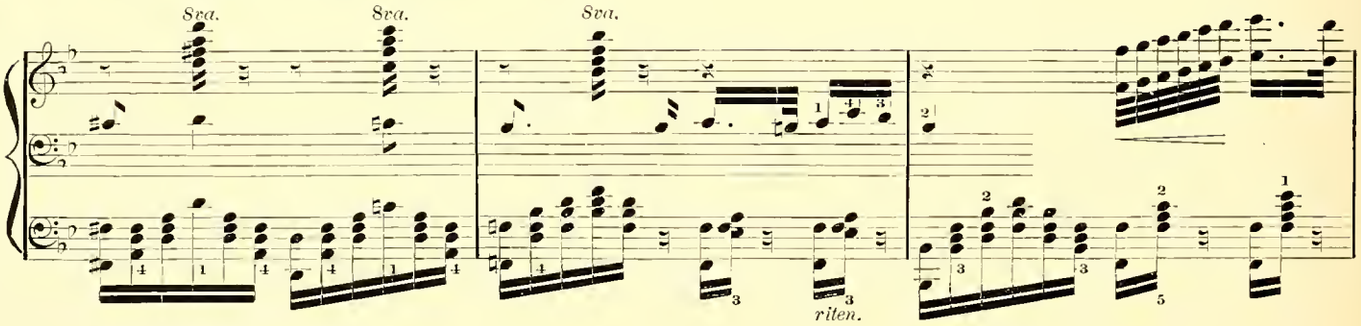
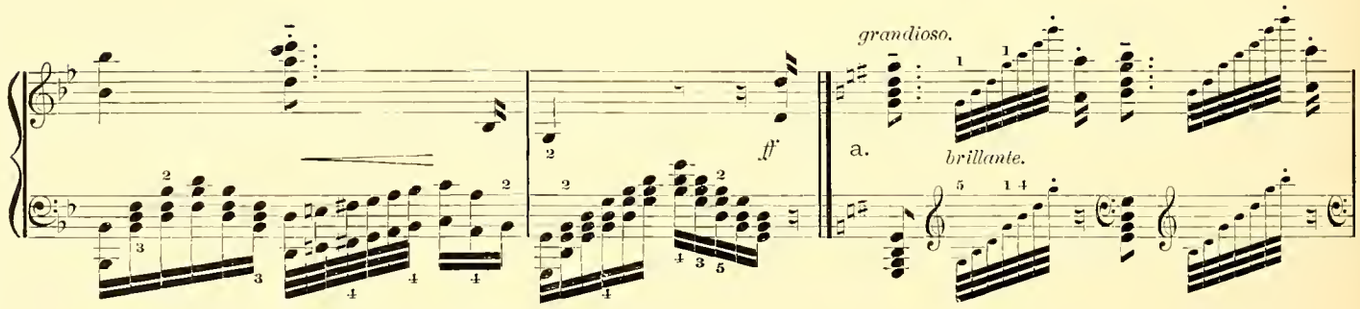
DELAROCHE.

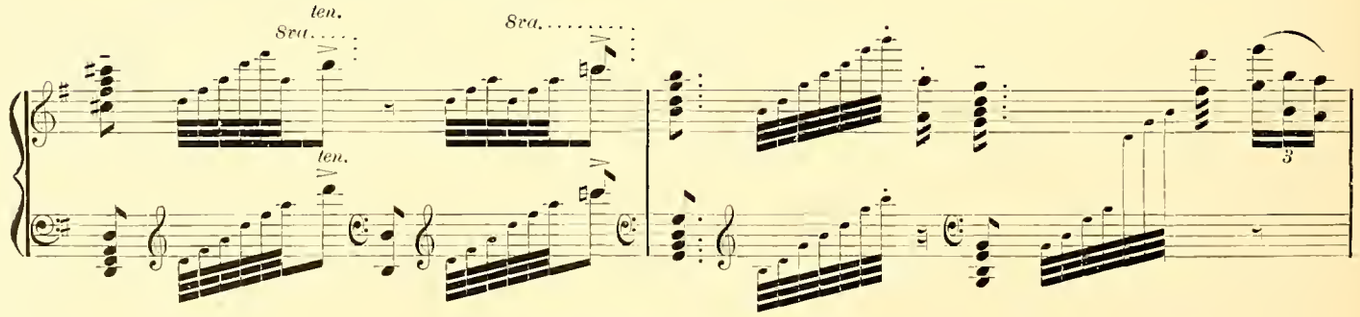
MOSES IN THE BULRUSHES.



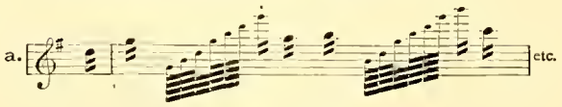








Easier, (only the melody notes of the chords are given).



8va.

8va.

8va.

8va.

8va.

8va.

8va.

8va.

8va.

8va.

8va.

8va.

8va.

riten.

8va.

rall.

ff

ff

SIEBEL. Photographed by FRANZ HANFSTAENGL.

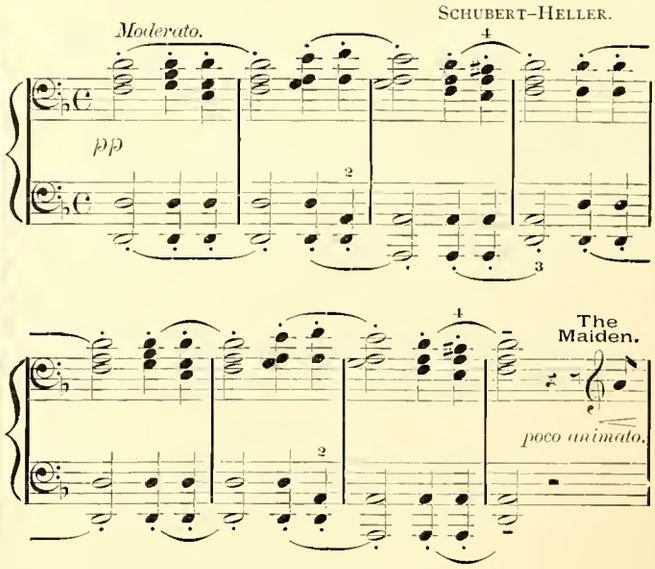
EGYPTIAN PRINCESS.

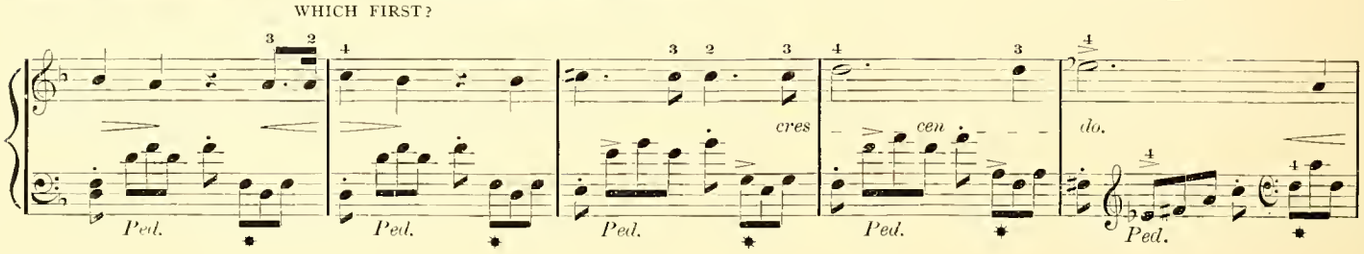
DEATH AND THE MAIDEN.

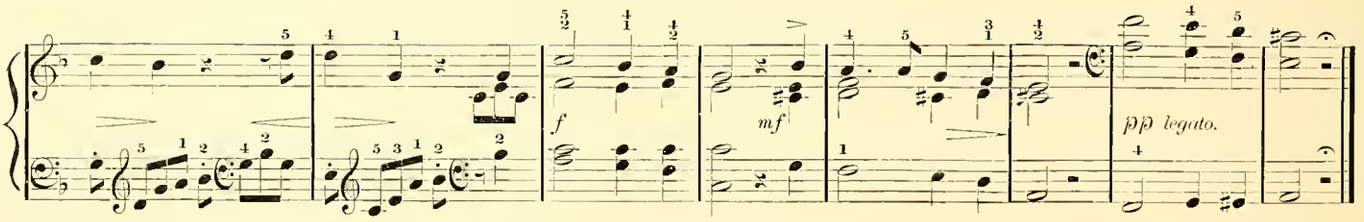
Revised and fingered by BERN. BOEKELMAN.

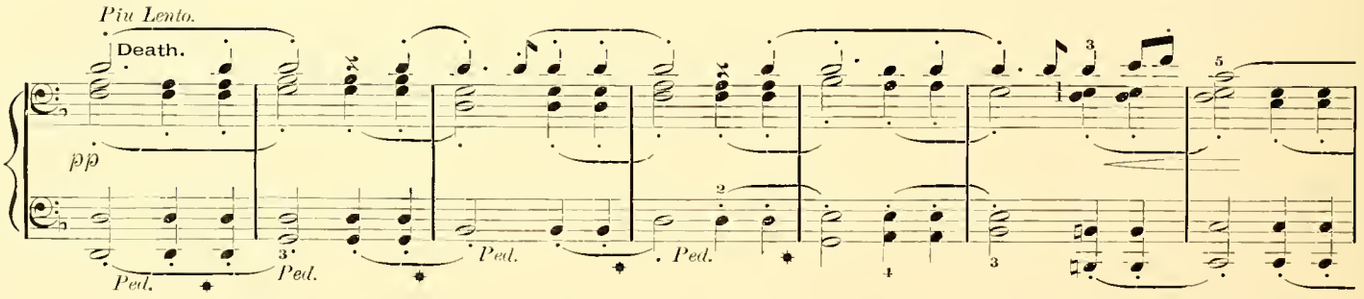
SCHUBERT–HELLER.

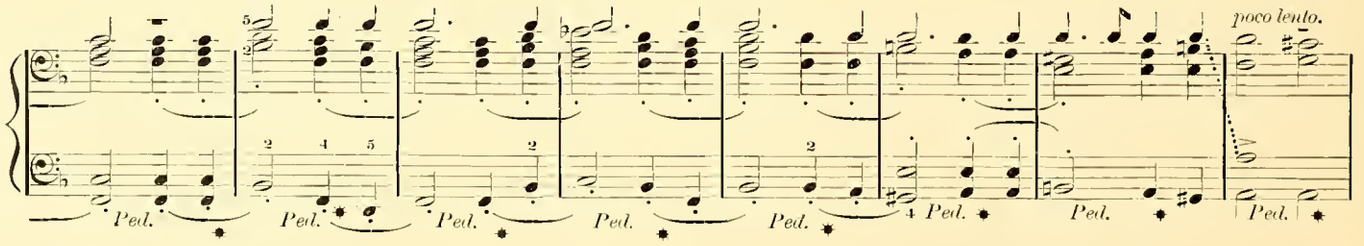
MAX. Photographed by FRANZ HANFSTAENGL.

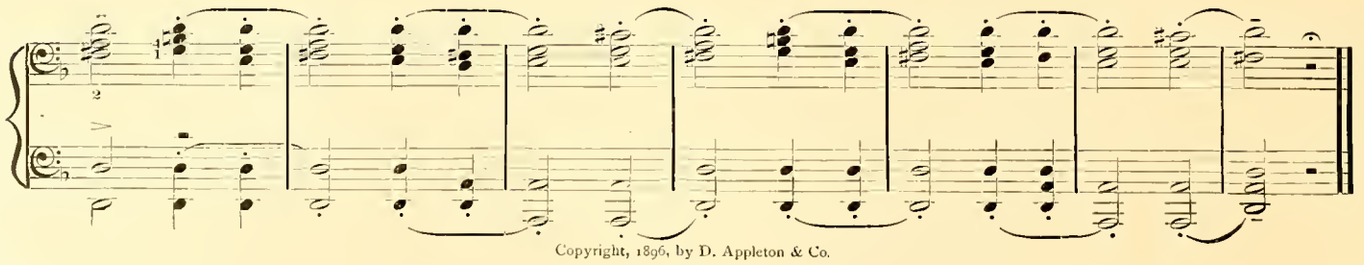












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ALVARY AS SIEGFRIED.

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MADAME NELLIE MELBA.

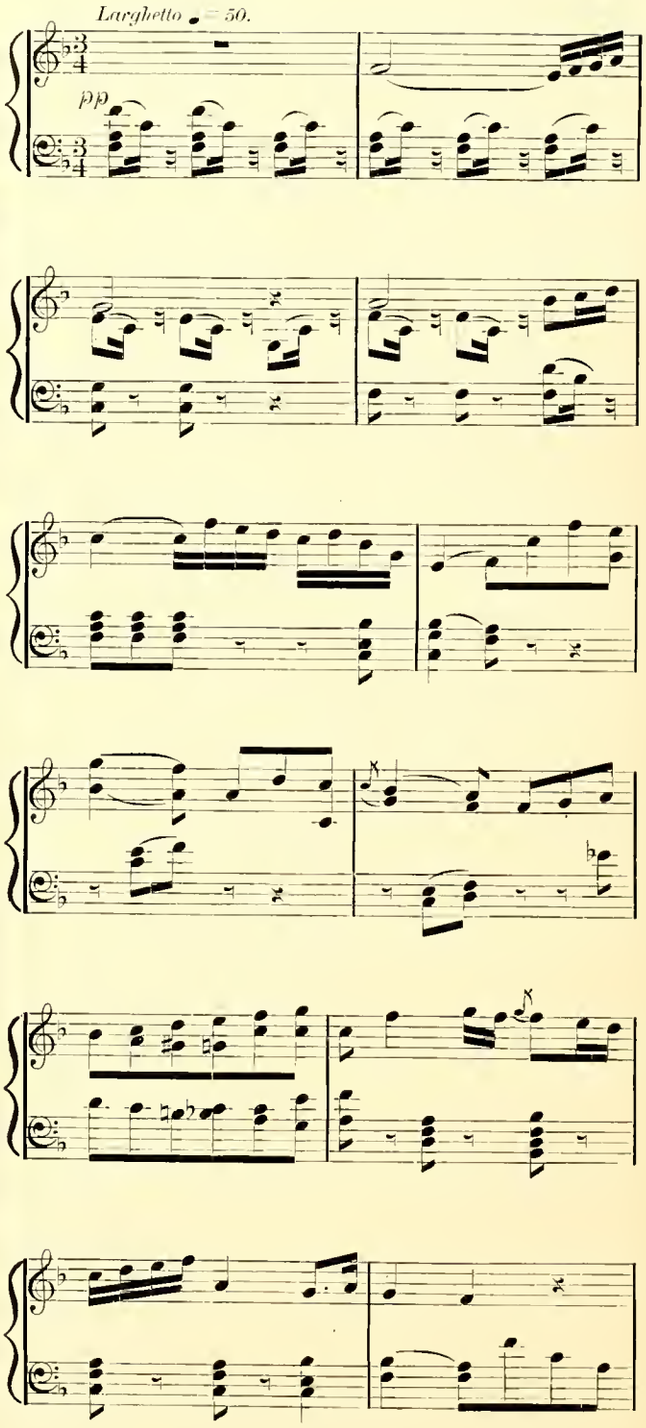
AVE MARIA.

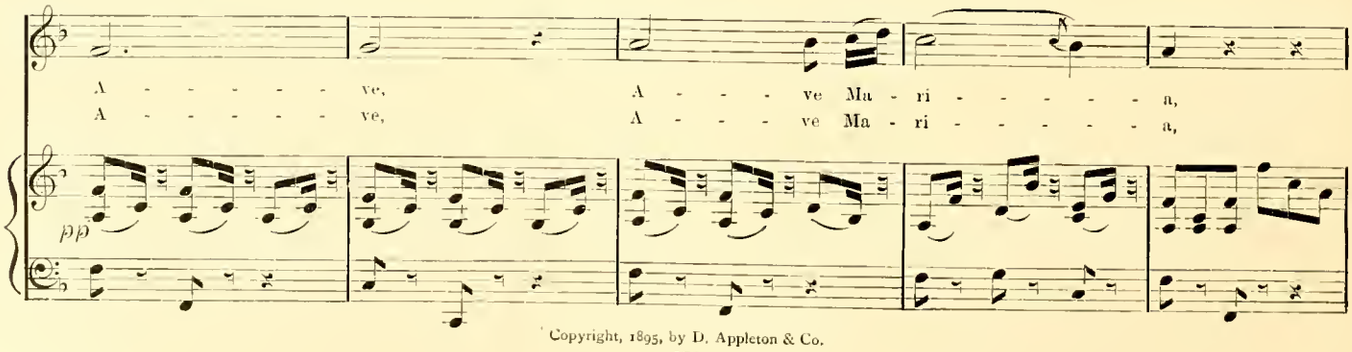
Maria Luigi Zenobio Carlo Salvatore Cherubini, born Sept. 14, 1760, in Florence; died March 16, 1842, in Paris.
One of the founders of the Modern French School.

English words by C. N. S.

NICOLO BARABINO.

MADONNA OF THE OLIVE.





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Gra - - - cious moth - er, Thy Lord is with... thee, Thy Lord is
Gra - - ti - a ple - na, Do - - mi - nus te - cum, do - mi - nus

with..... thee. So shalt thou be....
te - - - - - cum. Be - ne - dic - ta....

L.H.

bless - ed a - mong wom - - - - - - en, and ev - er bless - ed
tu in mu - li - e - - - - - ri - bus et be - ne - dic - tus

Blest the babe thou bear - est, Je - - su, Je - - su! Blest the babe thou bear - est,
fruc - - tus ven - tris tu - i Je - - su, Je - - su, fruc - tus ven - tris tu - i

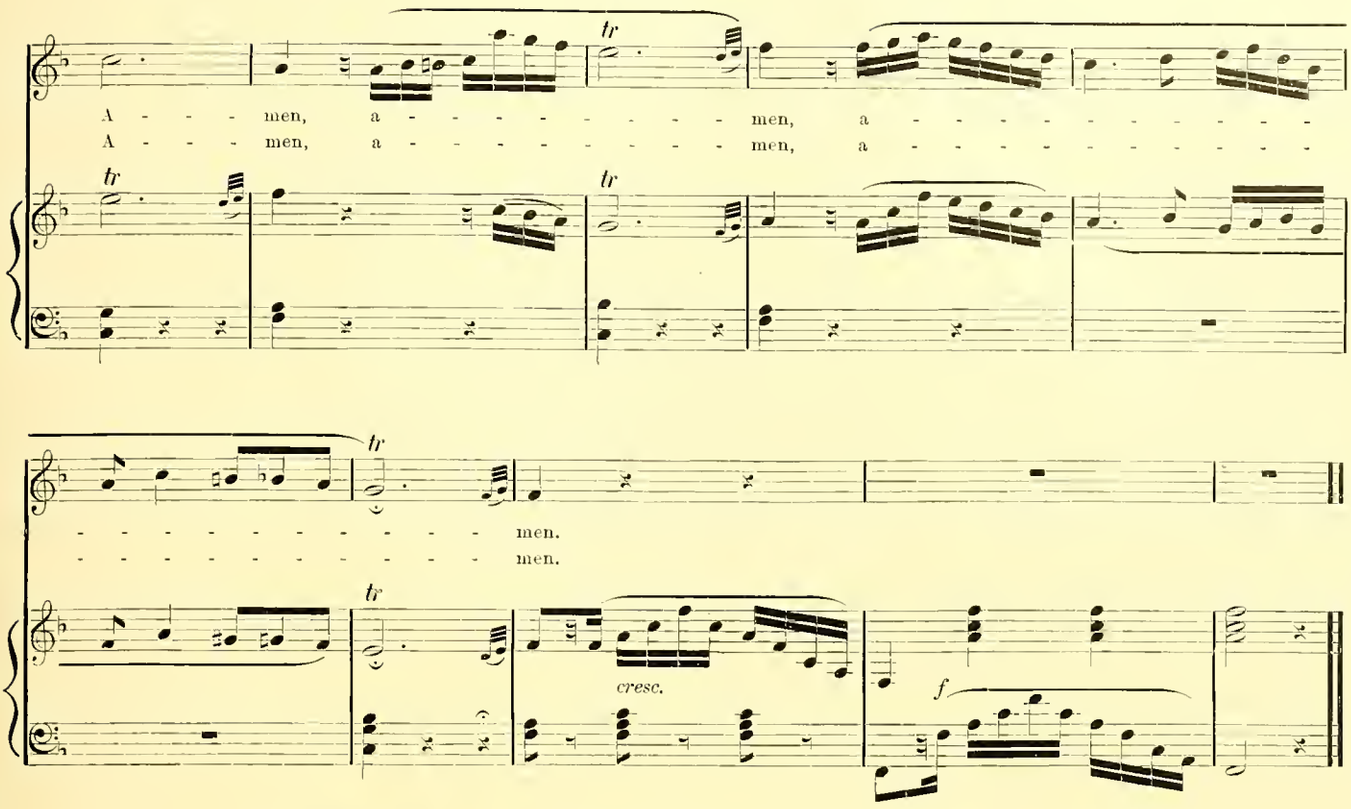
Je - - - - su. Sanc - ta Ma -
Je - - - - su. San - cta Ma -

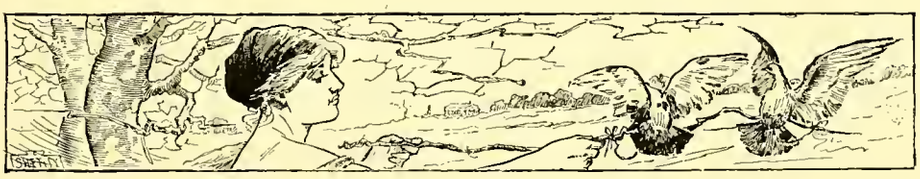
pp

ri - - a, Ma - - - - - ter De - - i, We sin - ners beg thine in - ter -
ri - - a, Ma - - - - - ter De - - i, o - ra pro no - bis pec - ca -

L.H.

ces - sion In life, in death's dread, dark - est hour of woe!
to - ri - bus nunc et in ho - ra mor - tis nos - - - - -





THE CARE OF THE VOICE.

By MADAME MELBA.

MADAME NELLIE MELBA (*née* Mitchell) was born in Melbourne, Australia, in 1865. Her stage name is derived from that of her birthplace. Her parents, people of wealth, conservative Presbyterians of Scotch descent, were possessed of considerable musical talent, which they exercised solely in private. Instrumental rather than vocal music appealed to the family taste, and the young girl was encouraged to practise the pianoforte, violin, organ, and harp, while her vocal gifts were made light of. Nevertheless, she was sought for as a singer at church and charity concerts, and warbled as easily and gladly and unconsciously as a thrush in a hedgerow, although as long as she remained at home she could not study singing, because her family feared she would go upon the stage if her voice were cultivated, and their aversion to the theatre was so great, that she was subjected to constant discouragement in every direction likely to lead to it.

At the age of eighteen Nellie Mitchell entered into what proved a most unfortunate marriage with Captain Armstrong. Subsequently Mr. David Mitchell was appointed commissioner from Australia to the Colonial Exhibition held in London. His daughter accompanied him, and, while there, sang so successfully at a concert given in Freemasons' Hall, that her delighted critics advised her to qualify herself for a public career.

Soon after she placed herself under the instruction of Madame Marchesi, in Paris. A few months later, Maurice Strakosch, who heard her singing, offered the young student a five years' engagement. The death of the impresario broke up the plan, and shortly after the manager of the Brussels Opera House heard her sing at one of Marchesi's receptions, and offered her an appearance under his direction. Therefore, after a period of training covering barely nine months, the young Australian made her *début* in the Belgian capital, in October, 1887, at the Théâtre de la Monnaie, as Gilda in "Rigoletto" and was at once hailed by both press and public as the successor of Patti and Nilsson.

In the spring of 1888 Madame Melba made her English *début* at Covent Garden, with overwhelming success. Since that time her history has been the simple record of artistic triumphs, one of the greatest occasions having been her appearance as Ophelia in "Hamlet" at the Grand Opera, Paris, in 1889. The following year she won her laurels in Milan, at La Scala.

After a tour of Holland and Scandinavia which has never been equalled artistically or financially in either country, Madame Melba in the Metropolitan Opera House, New York, achieved with the most critical and exacting audience in the world, a success which has been repeated in every large city in the United States.

Madame Nellie Melba is a colorature singer, pure and simple. Her voice is a high soprano of great range; it is brilliant rather than sympathetic; true, flexible, of admirable *timbre*—a perfect instrument which Nature, helped by study, enables the possessor to use with astonishing facility and surety. The ease with which Melba sings is greatly facilitated by an admirable method, but no method ever gave its prodigious spontaneity to that fountain of silvery tone.

Talent and voice of this order find their best medium of expression in lyric opera—opera in that *cantabile* style in which highly embellished themes are most abundant. In such rôles as Lucia, and Gilda in "Rigoletto," or in the rôle of Marguerite of Naguenots," this prima varre in the "Hu- while her opportuni- donna is at her best; less in operas of a ties are somewhat which song becomes later school, in matic expression the vehicle of dra- end of the composer's rather than the sole brilliancy of tone, art. In loveliness and lutely unforced and combined with abso- Madame Melba has correct vocal emission, After an operatic career scarcely been excelled. is as fresh, of a quality as of seven years Melba's voice she made her *début*. In the delicate and fragrant, as when corded in these pages she spoke conversation which was to be re- not poetic," she said, "but it is very simply and earnestly: "It is tion of the stomach depends chiefly plain truth, that upon the condi- the condition of the voice. Now, stomachic disorders are mainly caused by unsuitable food; and about my food I am most particular. It requires a little self-denial, of course, to abstain from rich dishes and wines; but my fare is invariably of the simplest kind. Plenty of chops and steaks, fresh vegetables and fruits.

MELBA AND HER LITTLE SON.

"Then, exercise, indoors with dumb-bells, when the weather is bad; but always in the open air if fine, and there walking is best. No ordinary rule of health may be disregarded by the singer, and every sensible person must know more or less what contributes best in his individual case to health and well-being.

"Another secret of the freshness of my voice is that, while I save none of my other muscles, but take much physical exercise, I use my voice for the public only. When young artists undertake a new rôle they immediately begin to sing it. They hack and hack at their voices, not for purposes of execution, but merely to memorize what they might better do with their fingers on the keyboard. Oh, you do not catch me simply memorizing on my voice what can be as well done on a mechanical instrument!

"When the music is fixed in my mind then only do I use my voice upon it. Further still, except at rehearsal I always use my voice pianissimo. If you practise forte, you can not sing pianissimo

afterward. Therefore, pianissimo in private, and the forte is sure to come all right in public. Of course, while the average voice is being developed, scales, solfeggi, and vocalization over its full compass, are essential; but once the voice has obtained its growth, my experience is that if you sing in public you should save it completely in private."

A. Dubos.

GIRL SINGING, AND PLAYING MANDOLIN.

Of placing the voice Melba spoke earnestly:

"I especially advise young singers above all things to look after the proper posing of the voice. When I first went to Marchesi, in Paris, without a single vocal lesson I sang as well as I do to-day, but for one break in my voice. Marchesi corrected that at once, and placed the registers properly. If this had not been done I should have totally lost my voice. Singers will know of themselves where the break lies between their registers, and if the teacher tries to force the voice over the break there is sure to be something wrong. The probable result will be permanent ruin of the vocal organs. Many a voice is thus ruined in the first stages of tuition. It is quite possible to sing as an artist and yet be an exception to the ordinary rule as to the place where the registers change. A natural peculiarity in this respect should not be disregarded. I carry my middle register to F sharp, half a tone beyond the prescribed limit. If I were a teacher and advocated this in any special case, I should have the whole fraternity abusing me. But I know my own voice.

"While I have been on the stage I have sung in eighteen different rôles, and have studied several in which I have not appeared. I like them all. If I begin the study of one and find I do not like it, I drop it at once. I can make nothing of a rôle with which I am not in sympathy. Of course, one has naturally a weakness for those in which one has achieved the greatest success. But I seem to have been equally successful in mine—Aïda, Elsa, Lucia, Gilda, Semiramide, Elizabeth in 'Tannhauser,' and Elaine, and Juliette—Gounod himself taught me that part—and 'Marguerite' as well.

"Certain rôles may suit the voice and not the temperament of the artist, or the reverse. I mean, that one's nature may be one of passionate intensity, and one's voice of a quality unfit for the strain of expressing exalted sentiments, intense feeling, and profound emotion. A man with a light high tenor voice could not hope to sing heroic rôles with any considerable success; neither could a heavy dramatic soprano make much effect in opéra-comique music. A singer should pay regard to the type of her voice (for that is the medium of expression), and ignore inclination to impersonate characters for which the voice is unsuited, even though Nature may have bestowed every other endowment required for those parts. When possible, I always study my rôle with the composer. Gounod was my friend. I studied with him, with Mascagni, with Thomas, with Delibes. If I can not reach the composer, I study what the music says to me of the meaning of the libretto. I do not go to the scene of the story, study the class of people to which the characters belong, or even read of it from books. I try to get the composer's meaning, rather than to make a conception of my own of what the part ought to be. I work this out in my own mind, not from observation of scene or people."

THE LORD IS MINDFUL.

From the Oratorio of "St. Paul."

Mendelssohn.

Burne Jones. Photographed by Hollyer.

TEMPERANCE.

Andantino.

But the Lord is mind - ful of His own,.... He... re - mem - bers His chil - - dren, but the Lord is mind - ful of His own,... the Lord re - mem - bers His chil - dren, re - mem - - - bers His chil - dren. Bow down be - fore Him, ye might - y, for the Lord is near us! Bow down be - fore Him, ye might - y,

p *rit.* *rit.* *mf* *p* *cresc.* *cresc.* *sf* *p*

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cresc. *f*

for the Lord is near us! Yea, the Lord is mind - ful of His

cresc. *f* *dimin.* *p*

own,.. He.. re - mem - bers His chil - - dren. Bow down be - fore Him, ye

cresc. *cresc.*

might - y, for the Lord is near us!

f *f* *dimin.* *pp*

CLIFFORD.

English words by FABER. CHOPIN.

There's a wide - ness in God's mer - cy, Like the wide - ness
For the love of God is broad - er Than the meas - ure

of the sea;.... There's a kind - ness in his jus - tice, That is more than lib - er - ty.
of man's mind;.. And the heart of the E - ter - nal Is most won - der - ful - ly kind.

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IMPROPERIA.

Giovanni Pierluigi Palestrina, born (circa) 1513-29, in Palestrina, died Feb. 1594, in Rome.

BURNE JONES. Photographed by HOLLYER.

FLAMMA VESTALIS.

CORO I. *Largo.*

Po - pu - le me - us quid fe - ci ti - - - -

Andante molto.

- - - - bi. Aut in quo con - tri - sta - vi te?

Largo. CORO II. *Largo.*

re - spon - de mi - - - - - hi. Qui - a e - du - xi

te de ter - ra Æ - gyp - - - - - - - - ti.

Andante molto. *Largo.*

pa - ra - sti cru - cem Sal - va - to - ri tu - - - - - - - o.

CORO II. *Largo.* CORO II. *Largo.*

A - - - gi - os O..... The - - os. San - ctus De - - - - - us.

CORO I. *Largo.* CORO II. *Largo.*

A - - - gi - os is - - chy - - ros. San - ctus for - - - - tis.

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CORO I. *Largo.*

A - - - gi - os, a - tha - na - tos e - lei - son i - - - - - - - mas.

CORO I. *Largo.*

mi - - se - re - re no - - bis.....

CORO II.

mi - - se - re - re no - - bis.....

The second chorus usually sings with only two or three voices to a part.

RUBIO. Engraved by BULAND.

PALESTRINA AND HIS FRIENDS.

INTERMEZZO, FROM CAVALLERIA RUSTICANA.

Pietro Mascagni, born in Leghorn, Dec. 7, 1863. One of the most promising composers of the Modern Italian School.

Transcribed by BERN. BOEKELMAN.

MASCAGNI.

Andante sostenuto. ♪ = 56.

legato. *sf* *sf*

p

Ped.

legato.

pp dolcissimo.

Ped.

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raseggiando.

f Organ poco marcato.

Ped.

pf

con forza.

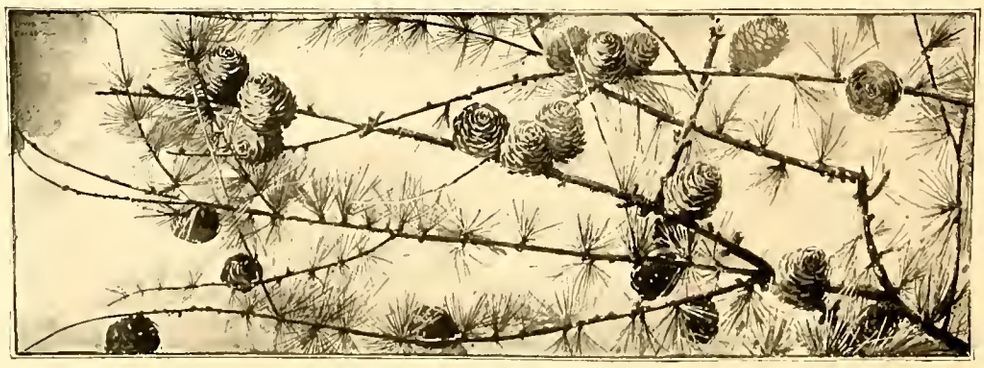
p

p

rall e dim sempre.

pp morendo.

ppp



ALBERT NIEMANN AS TRISTAN.

SIR HENRY ROWLEY BISHOP.

This famous English composer and conductor was born in London, November 18, 1786; died April 30, 1855. His musical dramas, "The Lady of the Lake" and "The Miller and his Men," are among the best works produced by English genius. The "Law of Java," "Clari," with its world-wide favourite "Home, Sweet Home," and "Maid Marian," are full of lovely English music.

THE VALUE OF CORRECT BREATHING.

By WILLIAM SHAKESPEARE.

WILLIAM SHAKESPEARE.

FAULTY intonation and painful tremulousness; a lack of real expression, through which vehemence must be accepted as intensity; absence of pronunciation and an infrequent power of sustaining long phrases—all these, accompanied in our opera houses by convulsions of orchestration, denote, at the present writing, a serious decadence in the art of singing. One may indulge the hope, however, that this decadence has reached the level at which a reaction may soon be expected. The condition of affairs I refer to is, in my judgment, the outcome of the degradation of the artist in the universal race for wealth. It is illustrated in the enormous honorarium commanded by the few gifted ones that yield to a low standard exacted by a vastly extended and ignorant public. The foremost men and women in the profession are the greatest offenders, judged by the columns of the daily newspapers, the character of the songs desired by popular taste, and the artists' subservience to its demands. A woman—a musician, not a singer—that stood at the head of her profession expressed the yearning of all true artists for a more serious state of things, in the words, "I am fifty years too late!"

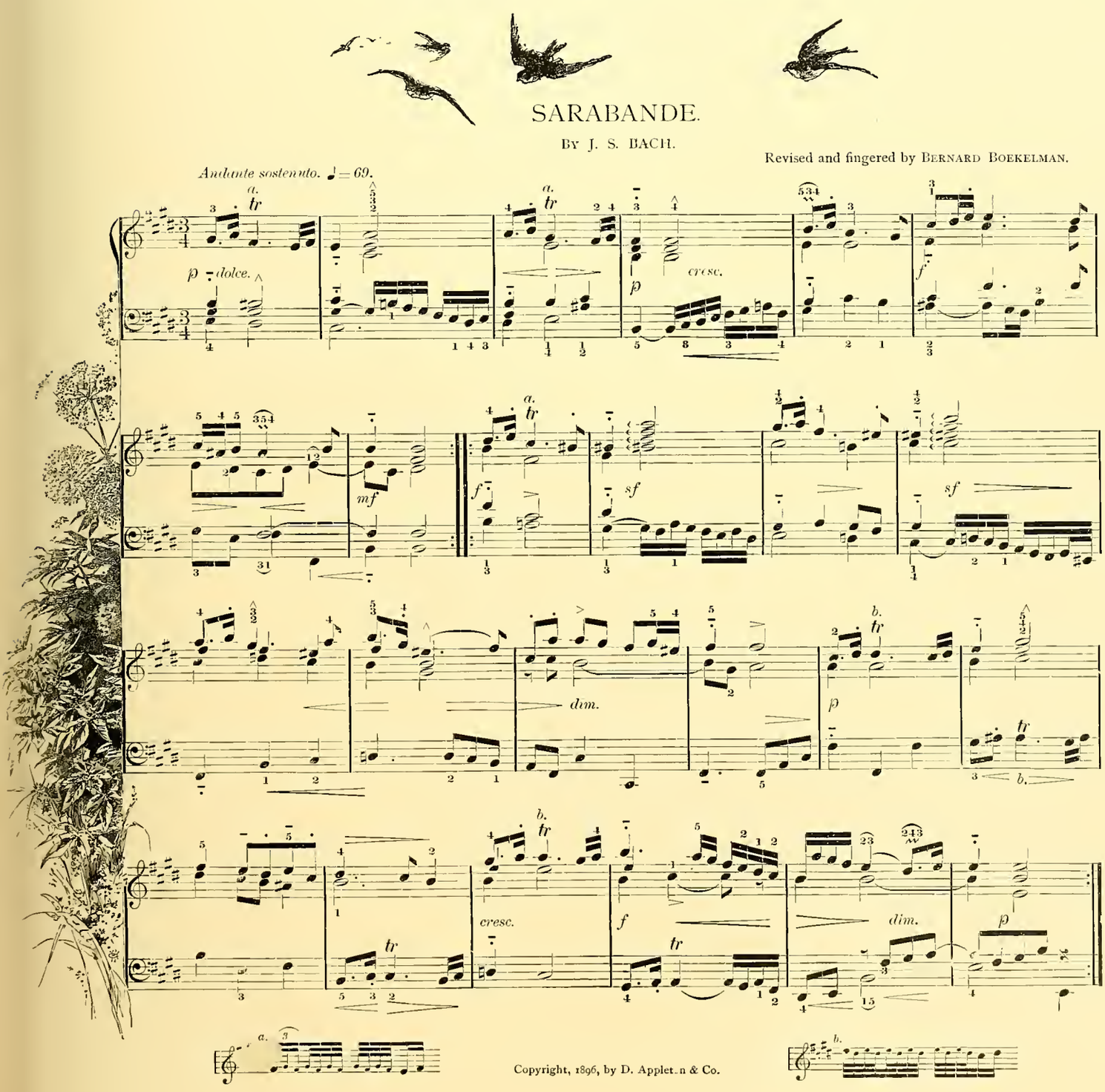
Many years ago students were far more earnest in the pursuit of their labours than they are nowadays. Young vocalists no longer admit the need of prolonged study, when they can earn money at once, regardless of the future of their throats. Then, too, art is not for the million. The million can not apprehend a high standard. The art that appeals actually to ten millions is but a caricature. Students possessed of the most splendid natural gifts will no longer stand a prolonged course of tuition. A year, or a year and a half, is regarded as a sufficient outlay of time; at the expiration of that period each is equipped, thanks to the prevailing low standard of taste, to go forth and prosper. This lowering of the standard of taste by the representative singers of the age is a disorder of the century. The real artist never ceases to raise his own standard by study, nor does he bid for popularity, and strive at any cost to win applause and to harvest money.

SERRES. SAINT CECILIA.

As for singing, Lamperti's great axiom was, "Sing to the breath, and the instrument must be free from rigidity, and the tones will respond to the slight pressure of the controlled breath." This is in accordance with the teachings of Crescentini, who said, "Singing is looseness of the throat and the voice on the breath." And Pacchierotti proclaimed, "He that knows how to pronounce and how to breathe, knows how to sing." If the singer sings as above explained, he will experience certain physical sensations that may be tentatively described. For example, the right production of the chest tones will convey a feeling of very great vibration in the chest; the tones above these—the lower medium or upper chest tones—will cause vibration in the mouth, at the front teeth. If the tones lying higher than these are rightly produced and the upper lip and chin are free, expression is the result; but wrong production is attended with a loss of all expression, a fixed eye, and a set chin and jaw. Reverberation of the tone in the forehead is the fatal sign of a

wrong production of the high tones; with the highest tones of the female voice the sensation should be farther back than the back upper teeth. These tones constitute what is known as the head voice.

A bad singer experiences discomfort and strain at the throat; a good singer is utterly unconscious of any fatigue, or, indeed, of singing at all. Perfect unconsciousness should exist at tongue and throat. Wrongly produced, the high tones become gloomy and, so to say, hooting in quality. Stiffening of the tongue is probably the great means by which a bad singer is able to bring forth his loud but meaningless tones. Hence all that teach freedom of throat in singing are in the right. Equally so are those that teach facility of pronunciation and breath-control, and those that insist on expression, as long as they insist with equal pertinacity upon control of the breath. Stiffness of tongue involves stiffness at the vocal cord. The practice of *coloratura* was intended by the old masters to secure looseness of the vocal apparatus, and to this the attention of the student can not be too earnestly directed. But for the ancient study of florid exercises, the miracles of brilliant and facile execution credited to the singers of old could never have been performed.



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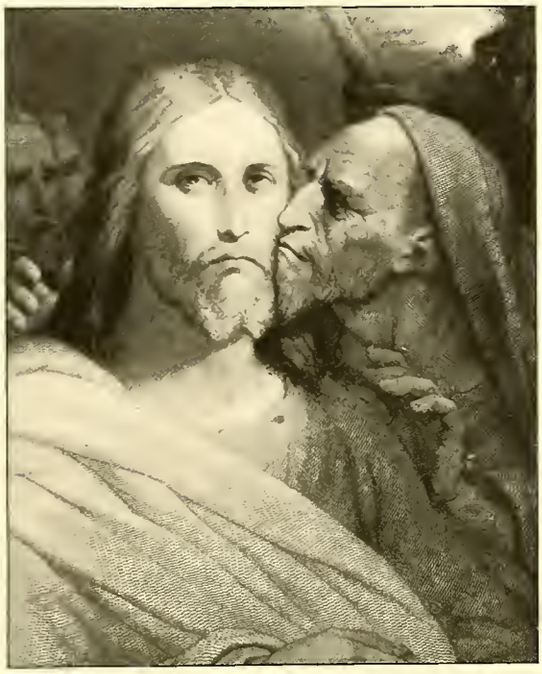
HE WAS DESPISED AND REJECTED.

(ARIA.)

G. F. HANDEL.



ARY SHEFFER.

JUDAS'S KISS.

Largo.

p *f* *p* *f* *p*

He was de - spis - ed,

p *p*

de - spis - ed and re - ject - ed, re - ject - ed of men; a man of

p

sor - - rows, a man of sor - - rows, and ac - quainted with grief,..... a man of

sor - rows, and ac-quaint - ed with grief. He

p *f* *p*

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was de - spis - ed, re - ject - ed, He was de - spi - sed and re - ject - ed of

men; a man... of sor - rows, and ac - quaint - ed with grief,..... a man of sor - rows, and ac -

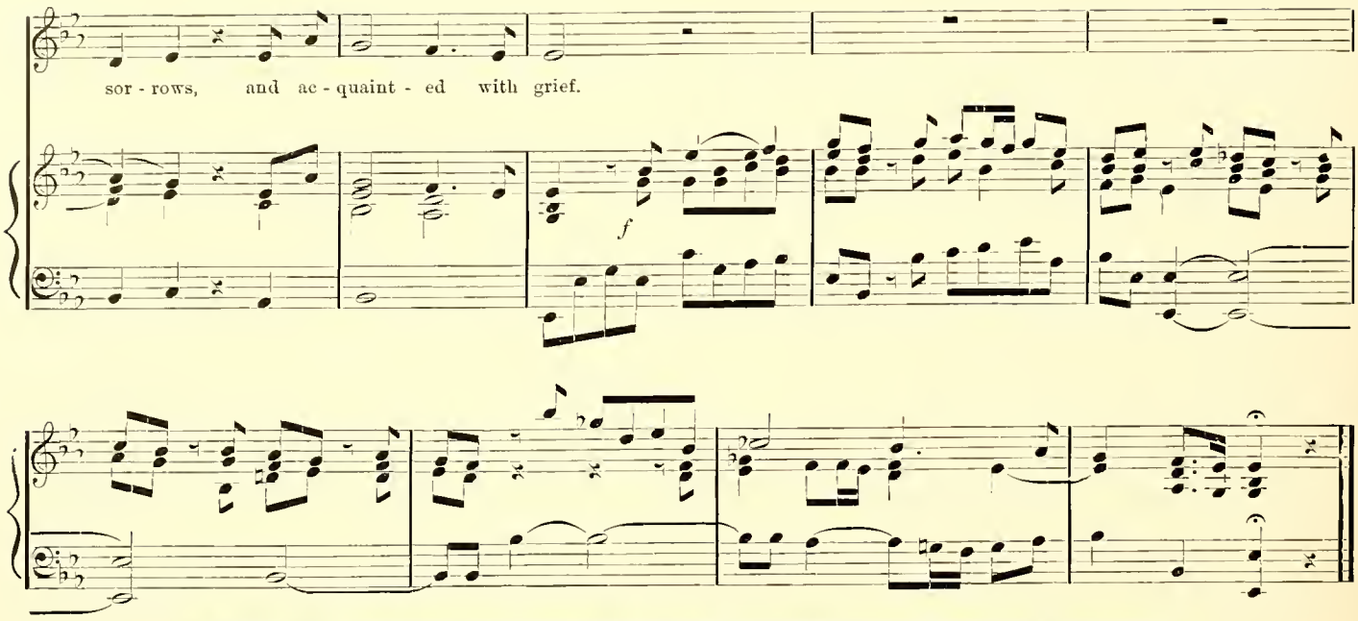
quaint - ed with grief. He was de - spis - ed, re - ject - ed; a man of..

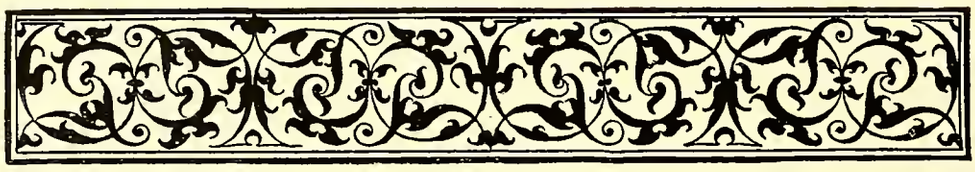
sor - rows, and ac - quaint - ed with grief, and ac - quaint - ed with

grief,..... a man.... of

Engraved by MELLAN in a single line, 1649.

HEAD OF CHRIST.

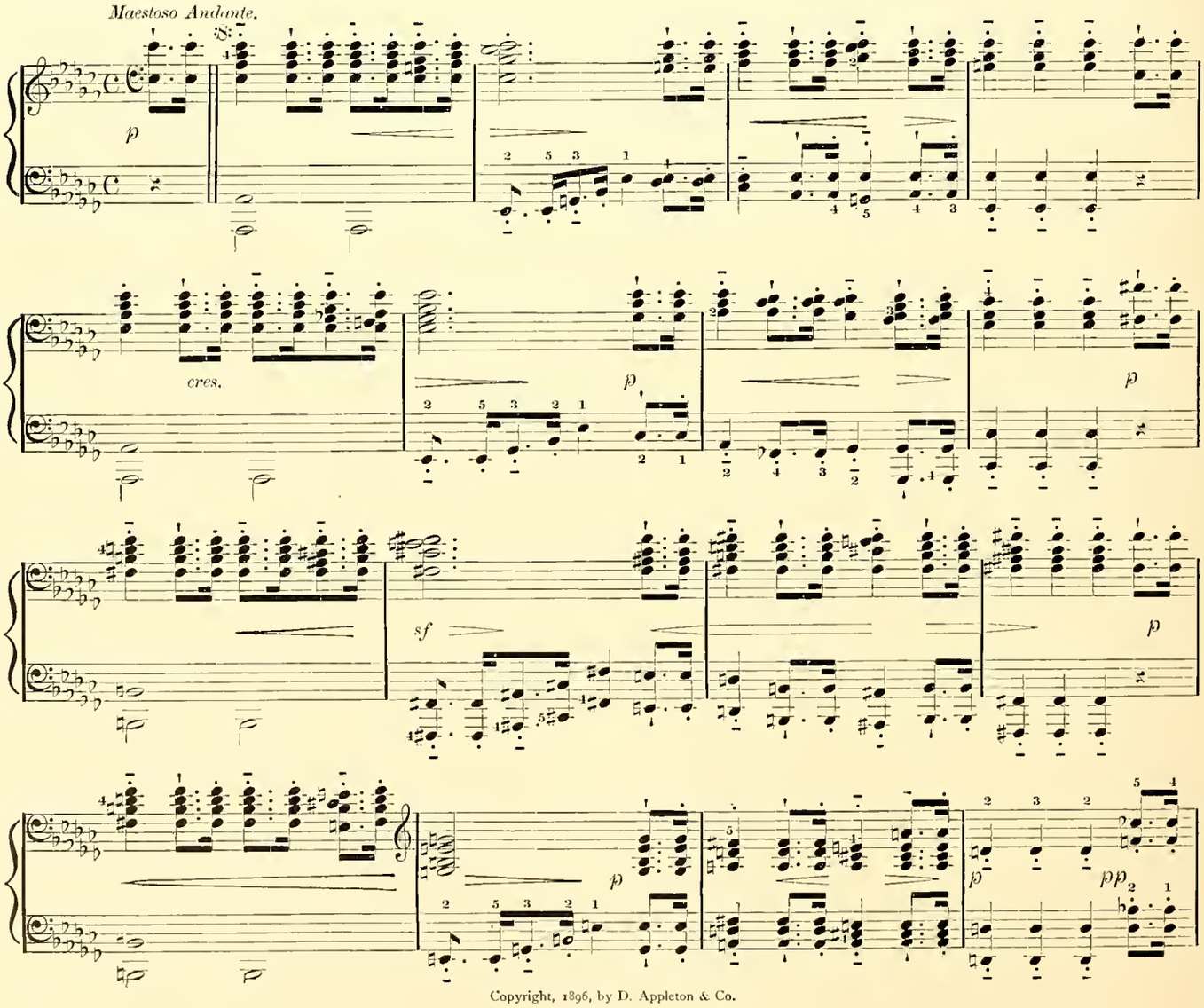




FUNERAL MARCH FOR A HERO.

Revised and fingered by BERN. BOEKELMAN. BEETHOVEN.

Maestoso Andante.



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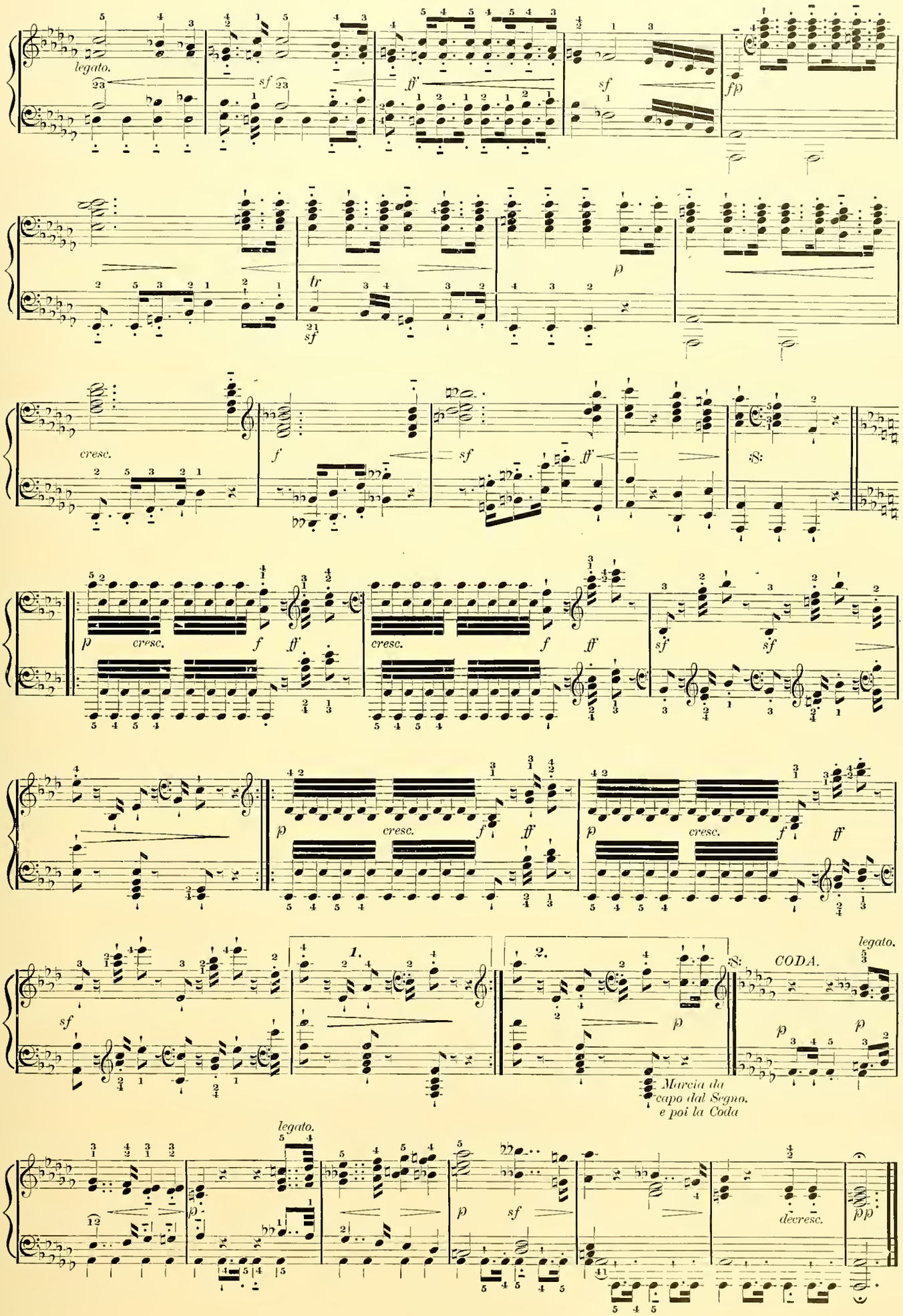
legato.
sf
ff
sf
fp
tr
sf
p
cresc.
f
sf
ff
p
cresc.
f
ff
cresc.
f
ff
sf
sf
p
cresc.
f
ff
p
cresc.
f
ff
sf
1.
2.
p
CODA.
legato.
p
p
Marcia da capo dal Segno. e poi la Coda
legato.
p
p
sf
decresc.
pp

O REST IN THE LORD.

From the Oratorio of "ELIJAH."

MENDELSSOHN.

BURNE JONES. Photographed by HOLLYER.

HOPE.

Andantino.

p

O rest in the Lord, wait pa-tient-ly for Him, and He shall

pp *sempre pp*

give thee thy heart's de - sires;.. O rest in the Lord, wait pa-tient ly for

Him, and He.. shall give thee thy heart's de - sires,... and He shall

give thee thy heart's de - sires, Com-mit thy way un - to Him, and trust in Him, com-mit thy way un-

cresc. *p*

to Him, and trust in Him, and fret not thy - self.... be-cause of e - vil do - ers. O rest in the

p

Copyright, 1896, by D. Appleton & Co.

p

Lord, wait pa-tient-ly for Him, wait pa-tient-ly for Him! O rest in the Lord, wait pa-tient-ly for

pp

Him, and He shall give thee thy heart's de-sires,... and He shall give.. thee thy heart's de-

cresc. *sf* *p*

sires, and He shall give.. thee thy heart's de-sires. O rest in the Lord, O rest in the

sf *p* *p*

p

cresc. *p*

Lord, and wait,..... wait pa-tient-

cresc.

ly for Him!

tr

By permission of W. W. Ellsworth.

THE LILY BED.

ANDANTE.

From SONATA IN B♭ MAJOR.

Franz Schubert, born Jan. 31, 1797, in Lichtenthal, near Vienna. Died Nov. 18, 1828, in Vienna. German Romantic School.

Revised and Fingered by B. BOEKELMAN.

DETAIL FROM SCHUBERT'S MONUMENT IN VIENNA.

pp

col Ped.

cresc.

f

decresc.

pp

Ped.

pp

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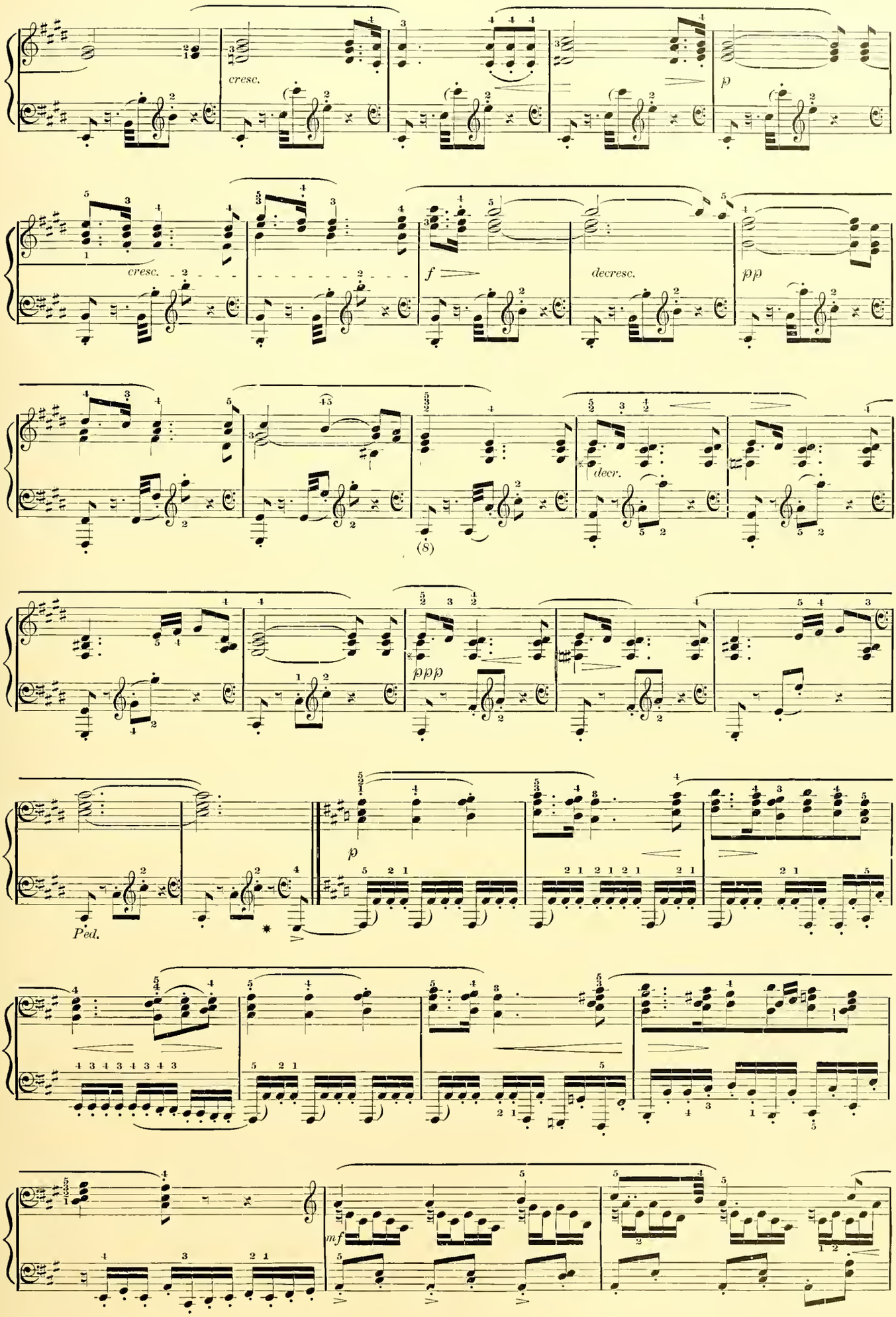
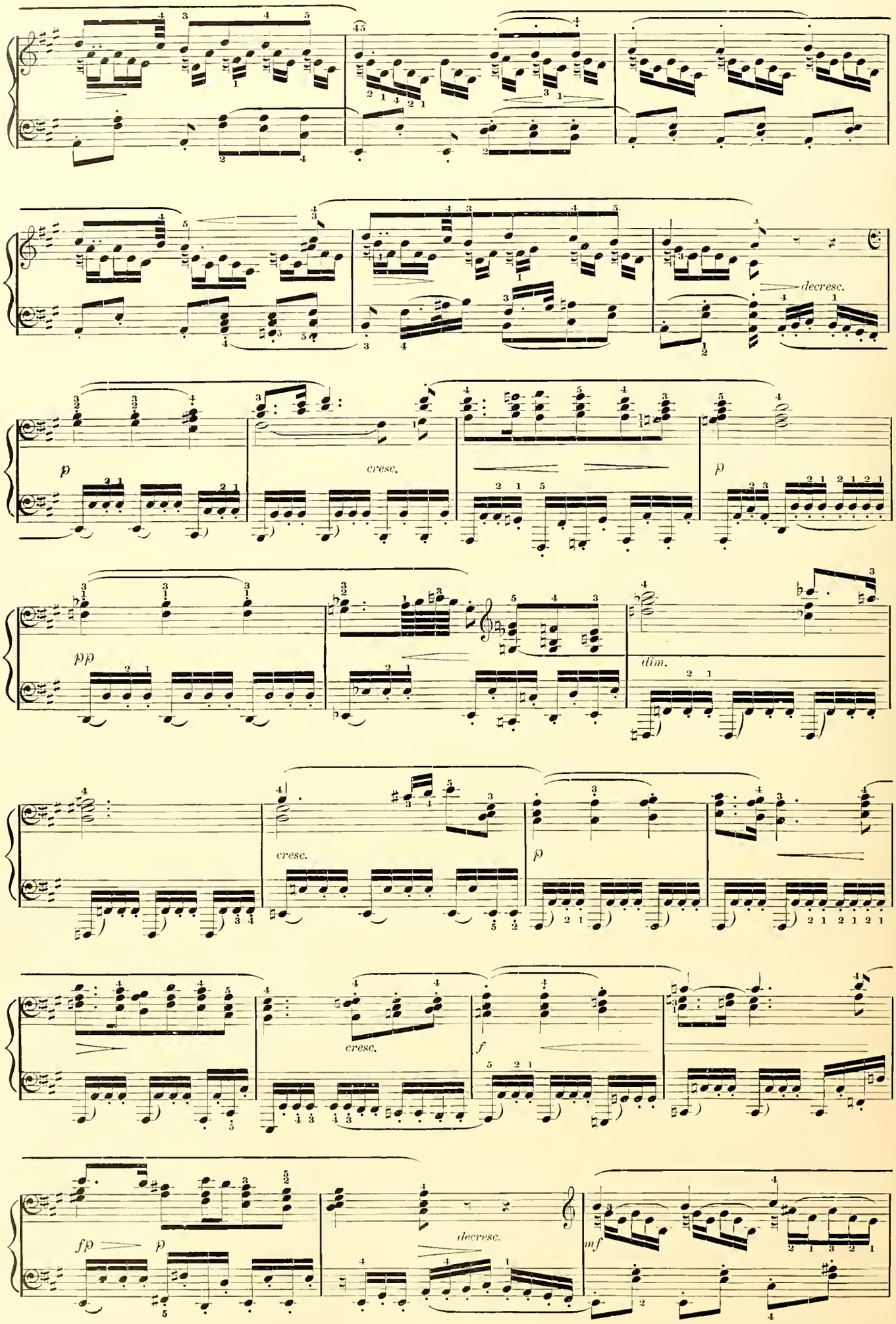
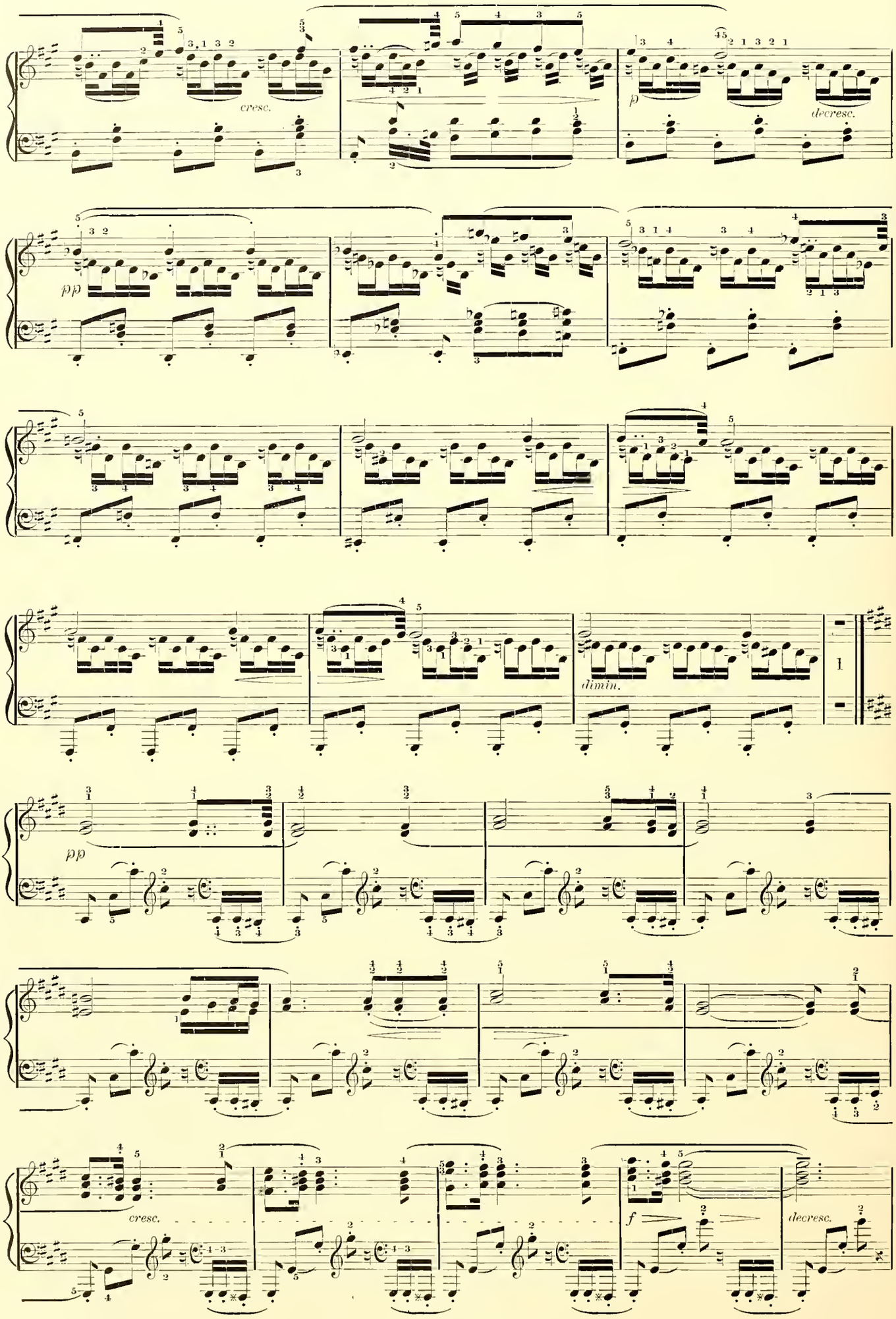

cresc.
p
cresc.
f
decresc.
pp
decr.
(8)
ppp
p
Ped.
mf

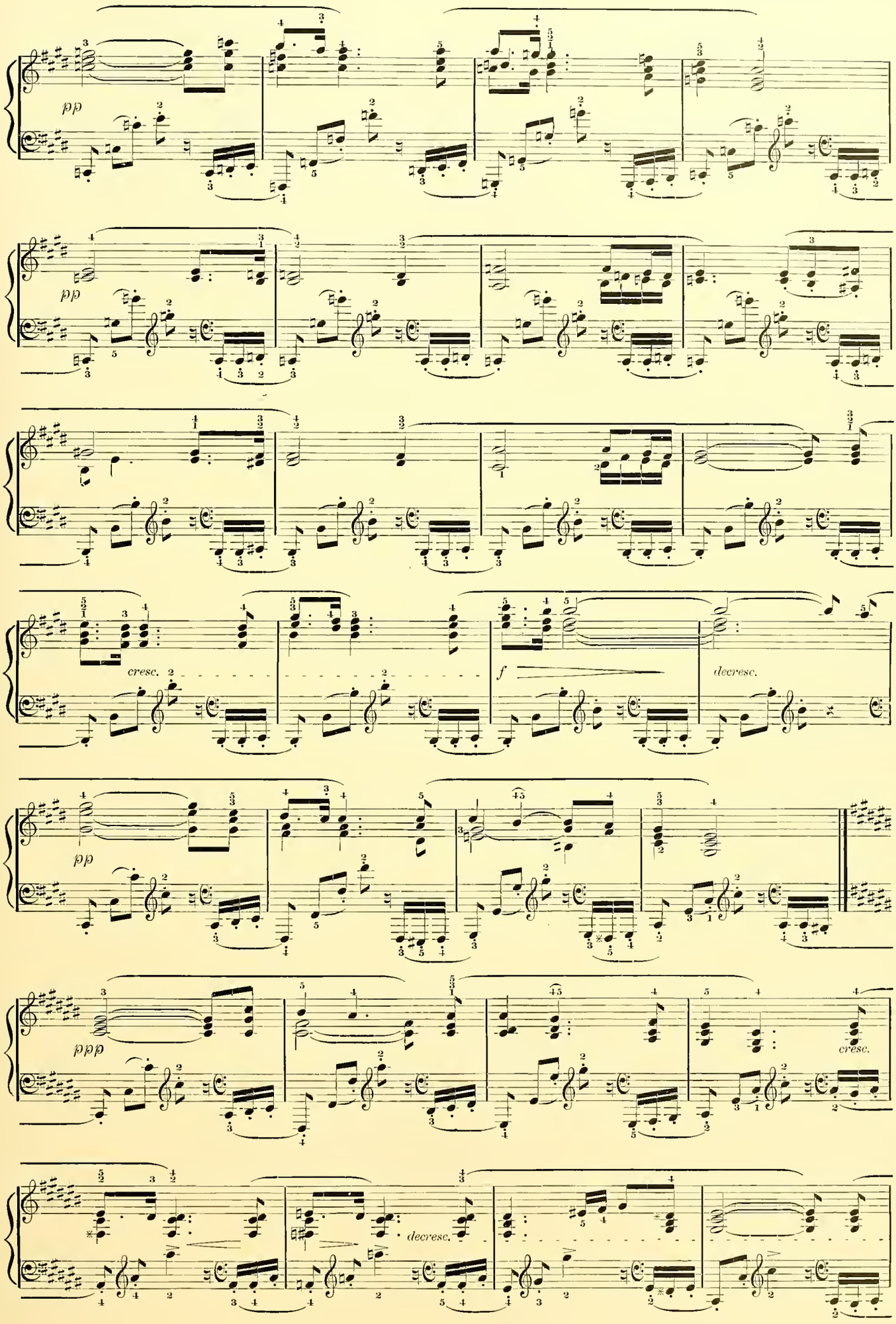

decresc.
p
cresc.
p
pp
dim.
cresc.
p
cresc.
f
fp
p
decresc.
mf

MADAME SOFIA SCALCHI AS ORPHEUS.

From the painting by G. F. Watts. After photograph by Hollyer.

LOVE AND DEATH.


cresc.
p
decresc.
pp
dimin.
pp
cresc.
f
decresc.


pp
pp
cresc.
f
decresc.
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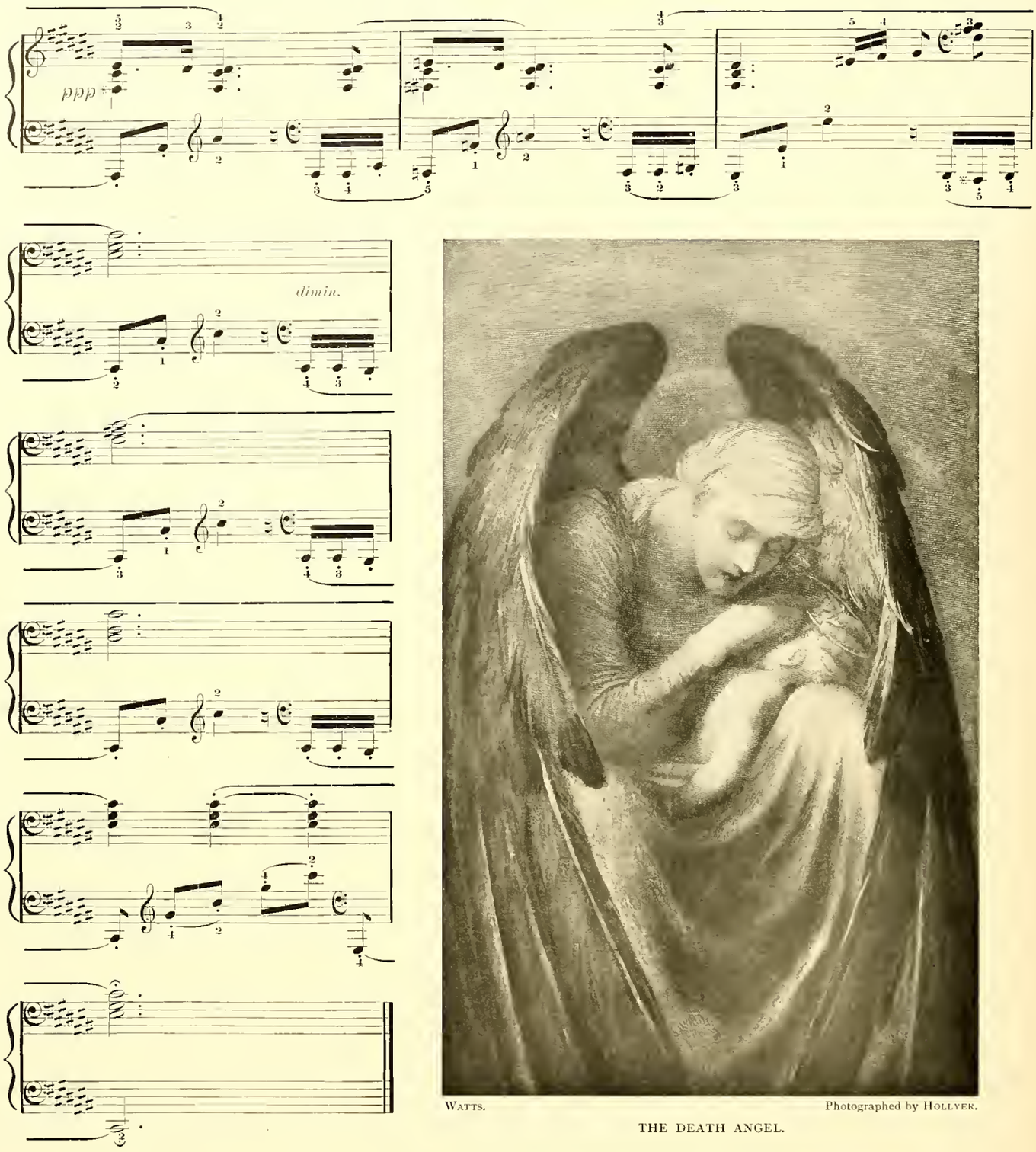
cresc.
decresc.



WATTS. Photographed by HOLLYER.

THE DEATH ANGEL.

THE VALUE OF THE OLD MASTERS.

BY MADAME ROSINE LABORDE.

MME. ROSINE LABORDE, now teaching in Paris, was for many years a prima donna of European renown. Her career as an instructress since 1866 has been as brilliant as is her record as a songstress. Among her pupils should be mentioned first, as particularly prominent in the public eye, Mme. Marie Delna, the most successful singer now delighting the Parisian public; next are to be cited Mlle. Marguerite Priola, Mlles. Levy, Lewin, Lavigne, Janssen, and Horsoff, and half a dozen other performers best known in France, whither, it would seem, one is likely to have to look for lyric artists during the next few years. Mme. Calvé, too, studied with Mme. Laborde before her *début* at Nice. The views of this accomplished artist and instructress on the ever-interesting questions of the hour—the present condition of the art of song, the influence of

modern music on the voice, and so on—were clearly and decisively expressed for THE MUSIC OF THE MODERN WORLD:

"No one can deny that the art of song has fallen far below the plane that it occupied in the early part of the century. This is largely the outcome of the present plan of education, which is directed to the exclusive end of hastening the appearance of the student on the stage. Instead of carrying forward slowly a series of progressive studies that do not weary the voice, pupils are taught a few airs for the performance of which their voices have not undergone a suitable preparation. In other words, teachers begin at the end. Formerly a voice was taken in hand, so to say, when the pupil was sixteen or eighteen. First it was placed; then enunciation was cared for, and afterward diction; thus, progressively, song, in the exact sense of the term, was reached, but only when there was not the slightest danger of displacing the voice. The present condition of affairs, I incline to believe, is the outcome of the necessities of the times we live in—of what we call the struggle for life. All hurry to reach the goal, not merely with a view to celebrity, but above all with an eye to immediate returns. Individuals are treated like raw material, and forced upon the public without the necessary preparation, which exacts time and cost instead of producing money. Modern teachers depend upon the intelligence or upon the personality of the pupil, oftentimes upon chance; and thus it happens that in a few years these same personalities, that with the right guidance would have surely grown to greatness and endured, are overtaken by decay and ruin.

MADAME ROSINE LABORDE.

"The direct influence of modern music upon voices and style would be unimportant if exerted upon sufficiently trained organs that could spare themselves. If, on the other hand, voices are trained exclusively for modern music, the style and character of which dwell wholly in recitation and syllabication, the teacher takes away from them a part of the suppleness required for song in the literal sense of the term.

"I do not agree with the extremists on the subject of the evil influence of Wagner on singers and the art of song. The truth lies between the two poles of opinion. Wagner's music can not spoil the voice, but if one sang Wagner only one would expend one's self too freely. An artist should have such a musical education as will enable him to interpret all styles of all schools, since the popularity of every school varies with the changes that attend the flight of years. The exclusive study of Wagnerian music, or of the music of any one master, is detrimental.

GRANDCHAMP.

LECTURE MUSICALE.

"As for the future, I doubt not that there will be a return to the great traditions of old—a

partial return, at least—when the demands of the fashion of the period shall have been sated. In music, as in all other branches of art, fashion holds sway for but a brief period. After the Italians came Gluck, who first walked abreast with Piccini and then outstripped him; Méhul and sundry others followed and gave prominence to declamation until the arrival of Rossini, whose vast genius blended the two *genres* in "Guillaume Tell." A transition school arose, and two immortal masters, Verdi and Gounod, lent it lustre, keeping for a long while in the shadow, away from the public vision, the genial conceptions of Wagner and Berlioz, that now eclipse, momentarily only, all other composers in the favour of the masses, ever yearning for novelty. The essential property of genius is immortality: it is certain that men will always return and pay homage to the most characteristic achievements of every master.

"Instruction in the art of song should have for its dual object the formation of singers and musicians. Solfeggio must be the foundation of the studies. The goal should be a return to the great Italian school that brought forth so many marvellous singers and artists, whereof Duprez was the most brilliant exponent. On the stage, as in the class room, the music and the words should go together. The accent must be in accord with the significance in which the two parts of the musical drama are to blend, but the student must have performed a preliminary task with tone alone, and with the grammatical part of music. Young artists should, above all, strive to attain perfect *diction* and musical syllabication. To this end the voice must first be well placed, must be able to obtain very equal sounds; to avoid attacking too loud; to proceed by semitones. This acquired, suppleness, vigour, and charm are attained, and only require development."

SIEFERT. Photographed by FRANZ HANFSTAENGL.

JESUS, HIGH IN GLORY.

Arr. by C. G. HENSELT.

1. Je - sus, high in glo - ry,
2. We are lit - tle chil - dren,

Lend a list - 'ning ear;....
Weak and apt to stray;..

ON THE LORD'S DAY.

When we bow be - fore... Thee, Chil - dren's prais - es hear. Though Thou art.. so ho - ly,
Sav - iour, guide and keep... us, In the heav'n - ly way. Save us, Lord, from sin - ning;

Heav'n's Al - might - y King; Oh!.... Thou wilt stoop to list - en, When Thy.. praise we sing....
Watch us day by day;.. Oh!.... help us, Lord, to love... Thee, Take our.. sins a - way....

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ANDANTE CANTABILE.

Peter Iljitch Tschaikowsky, born April 25, 1840, at Wotkinsk, Russia, died Nov. 6, 1893, at St. Petersburg. Perhaps the most remarkable of the modern Russian composers. Tschaikowsky combined the simplicity and repose characteristic of Handel and Mozart, with the strongest national flavor, and with a complete mastery of the resources of modern orchestration.

Revised and fingered by BERN. BOEKELMAN.

Transcribed for piano by SIEGFRIED STEINHAMMER.

HÖSSLIN. Photographed by FRANZ HANFSTAENGL.

DIVINE MARIE.

p *contando e molto legato.*

mp *cresc* *p*

p con express. *pp*

mf *p* *pp* *p* *p*

pp *p*

poco cresc. *mf* *p*

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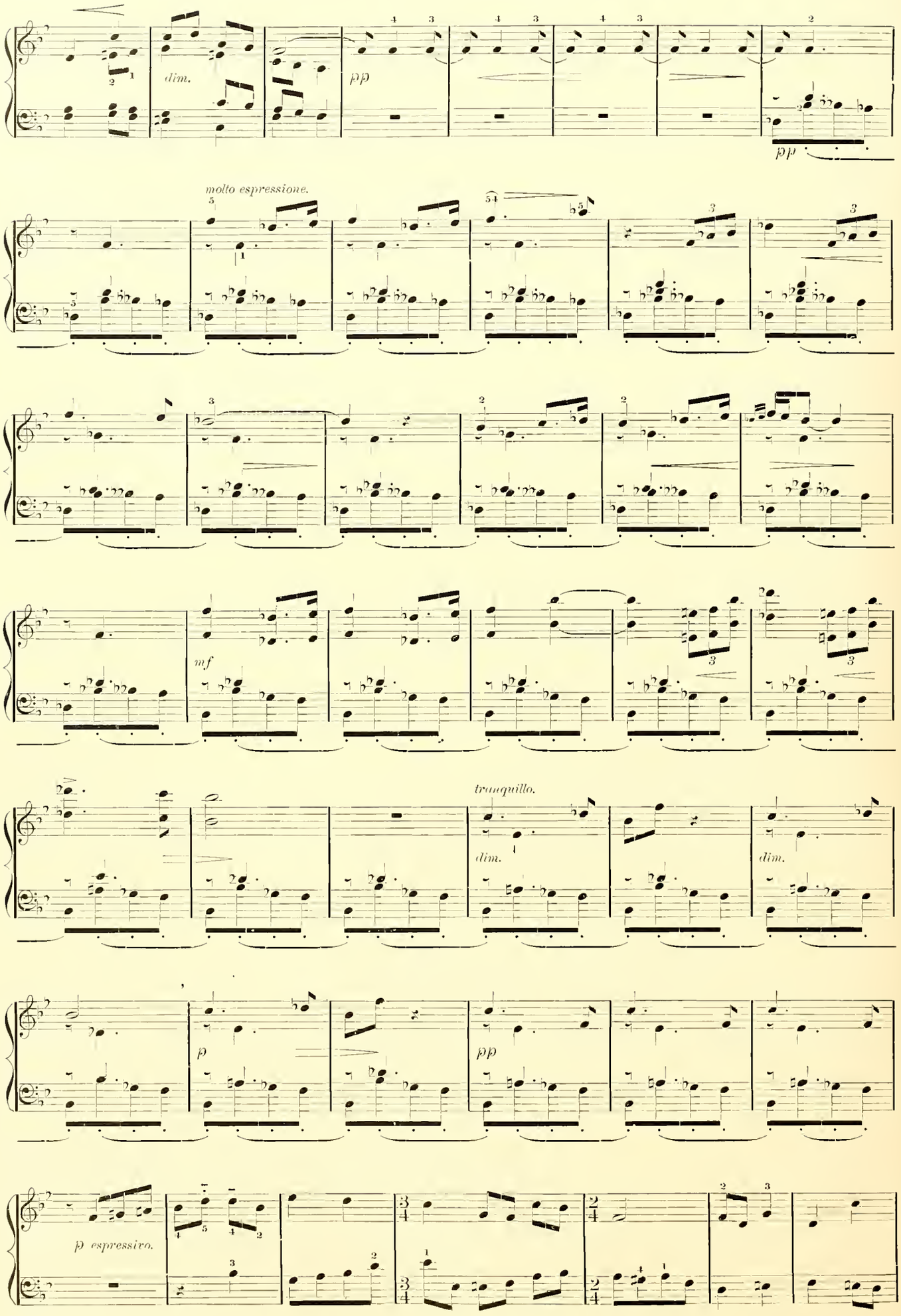
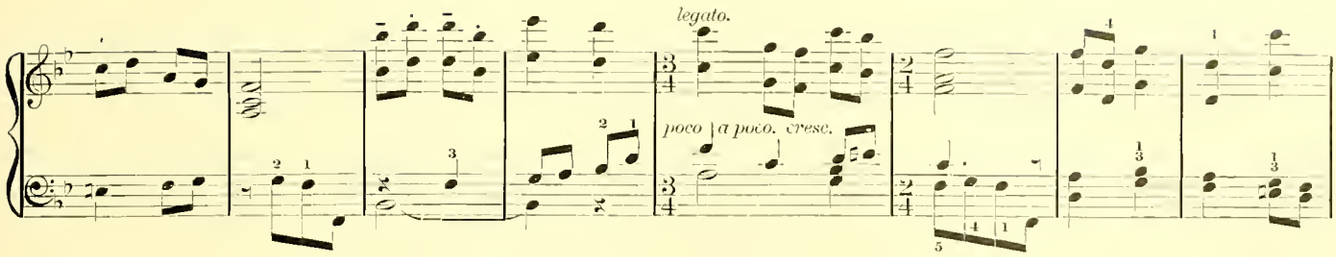
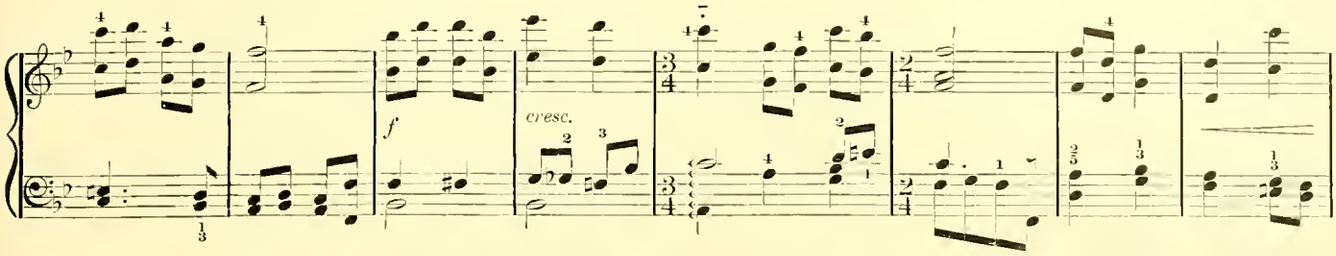
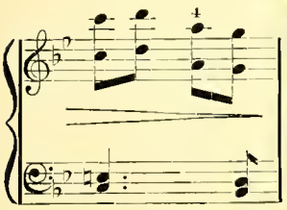
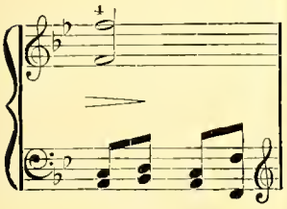
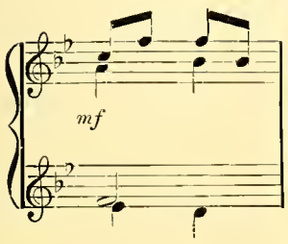

dim.
pp
pp
molto espressione.
mf
tranquillo.
dim.
dim.
p
pp
p espressivo.





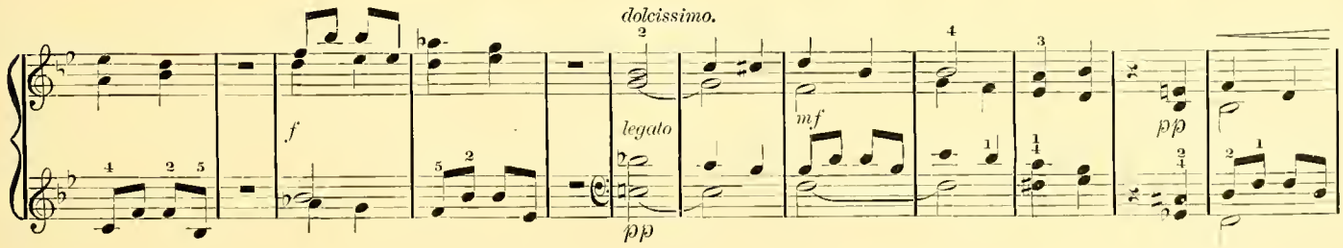


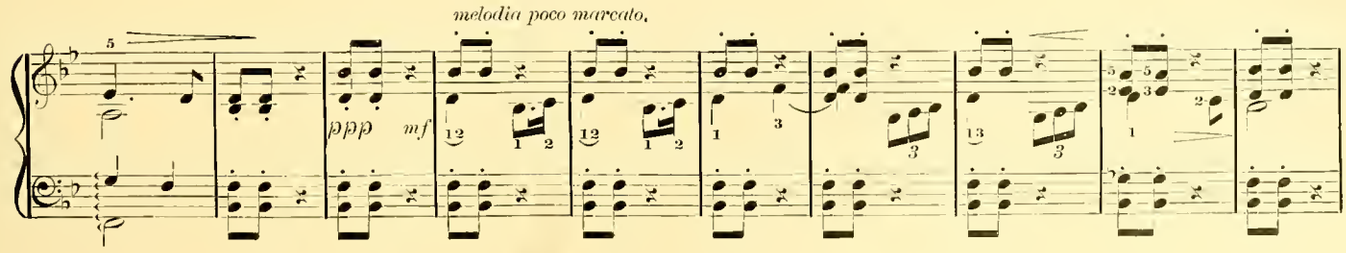


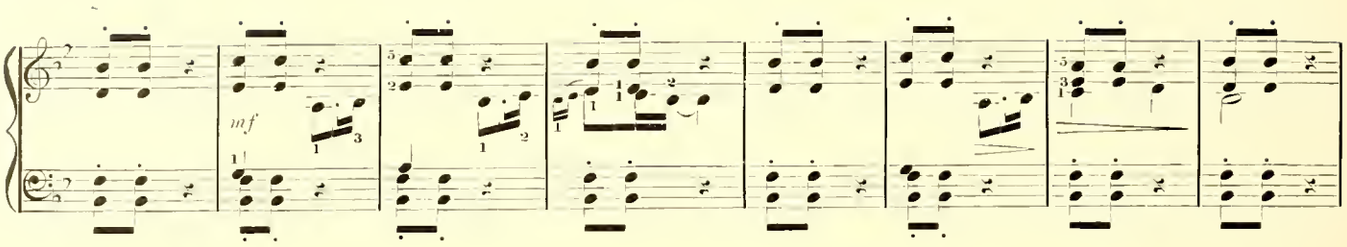


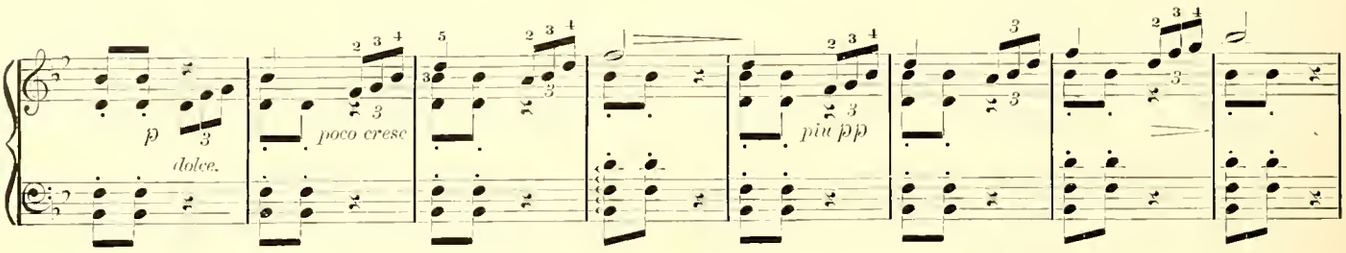
ZIMMERMANN. Photographed by FRANZ HANFSTAENGL.

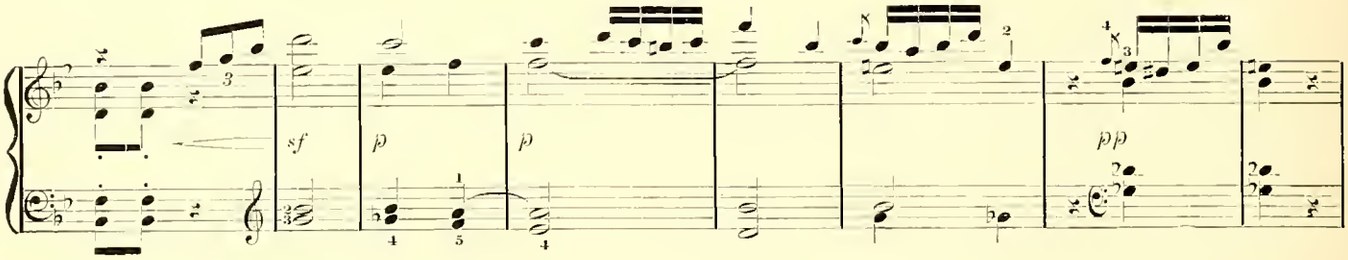
IN THE MANGER.

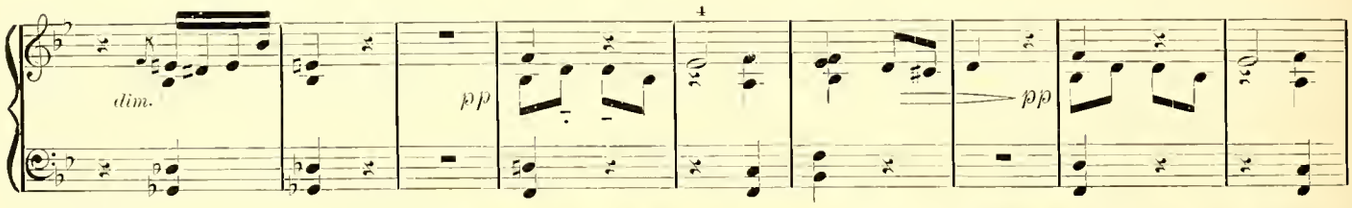


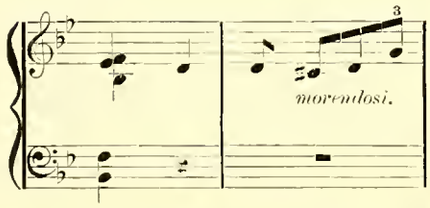


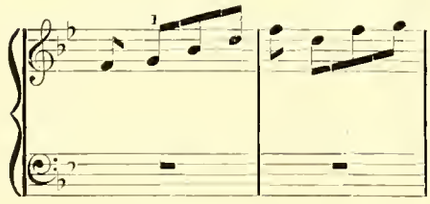


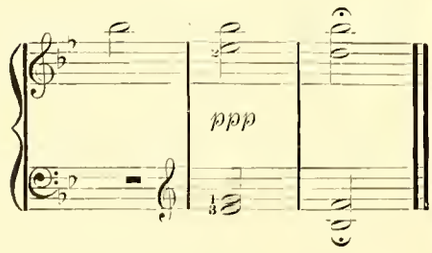






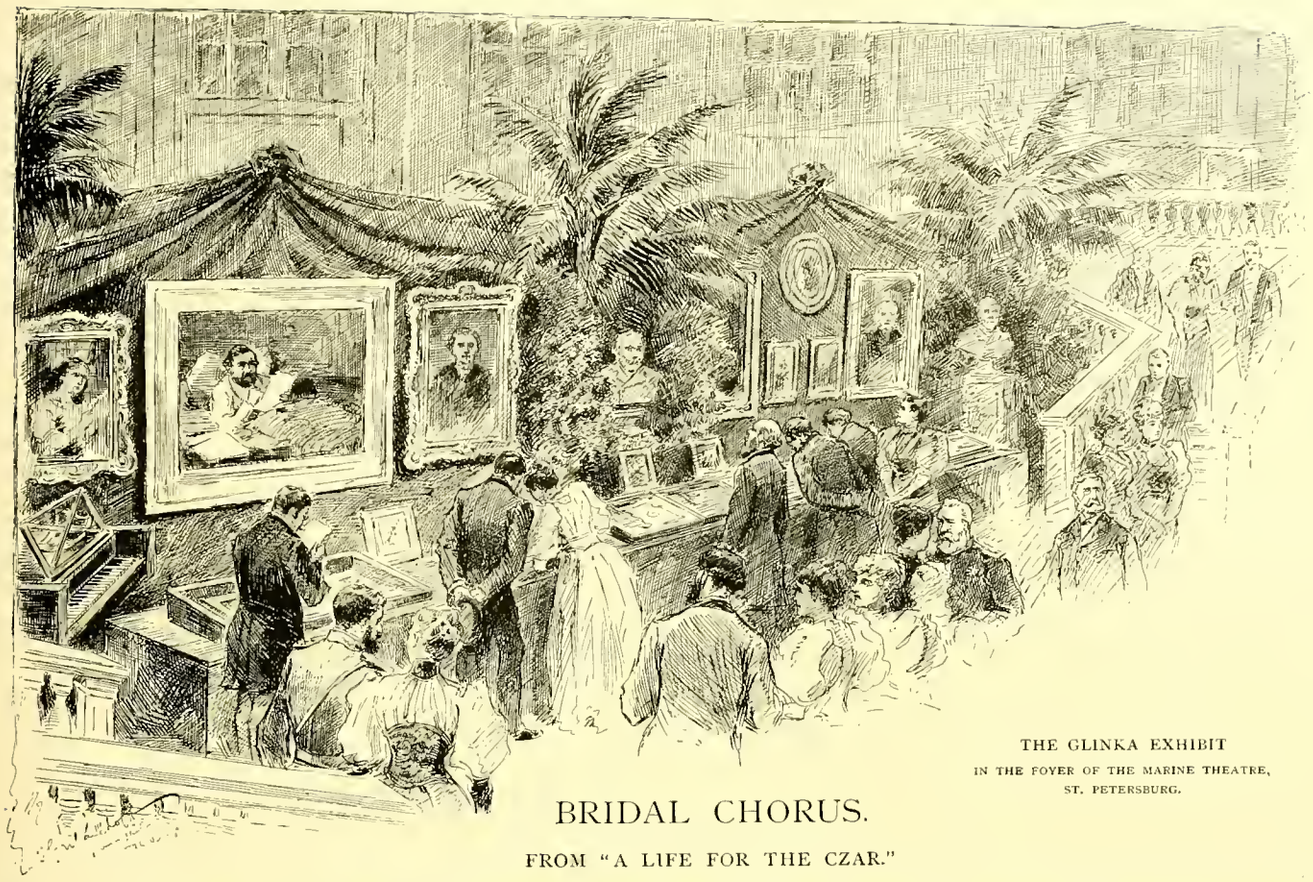






H. Lauenstein. Photographed by Franz Hanfstaengl.

ST. CECILIA.



THE GLINKA EXHIBIT
IN THE FOYER OF THE MARINE THEATRE,
ST. PETERSBURG.

BRIDAL CHORUS.

FROM "A LIFE FOR THE CZAR."

Michael Ivanovitch Glinka, born in 1808, near Novospaskoi, Russia; died Feb. 15, 1857, in Berlin. The founder of the Russian national school of opera.

Con moto. dolcissimo e comodo.

ppp

Gai - ly ad - vanc - ing,
Close in the young grass

free from the ice - pack, Spring-wa - ter's flow - ing in - to the sea: Laugh - ing - ly flow - ing, sing - ing, danc - ing.
sing - eth a rob - in, Her dai - ly round-e - lay sor - row - ful; Then, swift - ly fly - ing, speeds a fal - con,

What, fool - ish maid - en hid at.. home! See her sit griev-ing, far from pleas - ure, Care at her heart-strings, bit - ter tears,..
Snatch-es the bird-ling out of the nest. Pray, leave me hid - ing, no - ble fal - con, With my dear moth - er in the nest, ..

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ritard. *D. C. al Segno.*

..... bit-ter tears..... in her eyne!..
..... O..... in..... the... nest...

ritard.

An - to - ni - dusch - ka, fair J - wa - now - na,

Griev - ing and sad, tears in her eyne, Soon, rid - ing gai - ly, comes her lov - er, Then must she straightway go with him.

Ah! thou dear fal - con, leave the maid - en Safe with her moth - er! leave to me..... my.. free - - dom here....!

BIRDIE'S LOVING MOTHER.

FROM "A LIFE FOR THE CZAR."

English by C. G.

Semplice con anima.

1. See poor..... bir-die's moth - er, Warm no..... more her
2. So my..... own poor moth - er Sank down..... in her

Allegro Moderato.

ten. *ten.* *ten.* *ten.*

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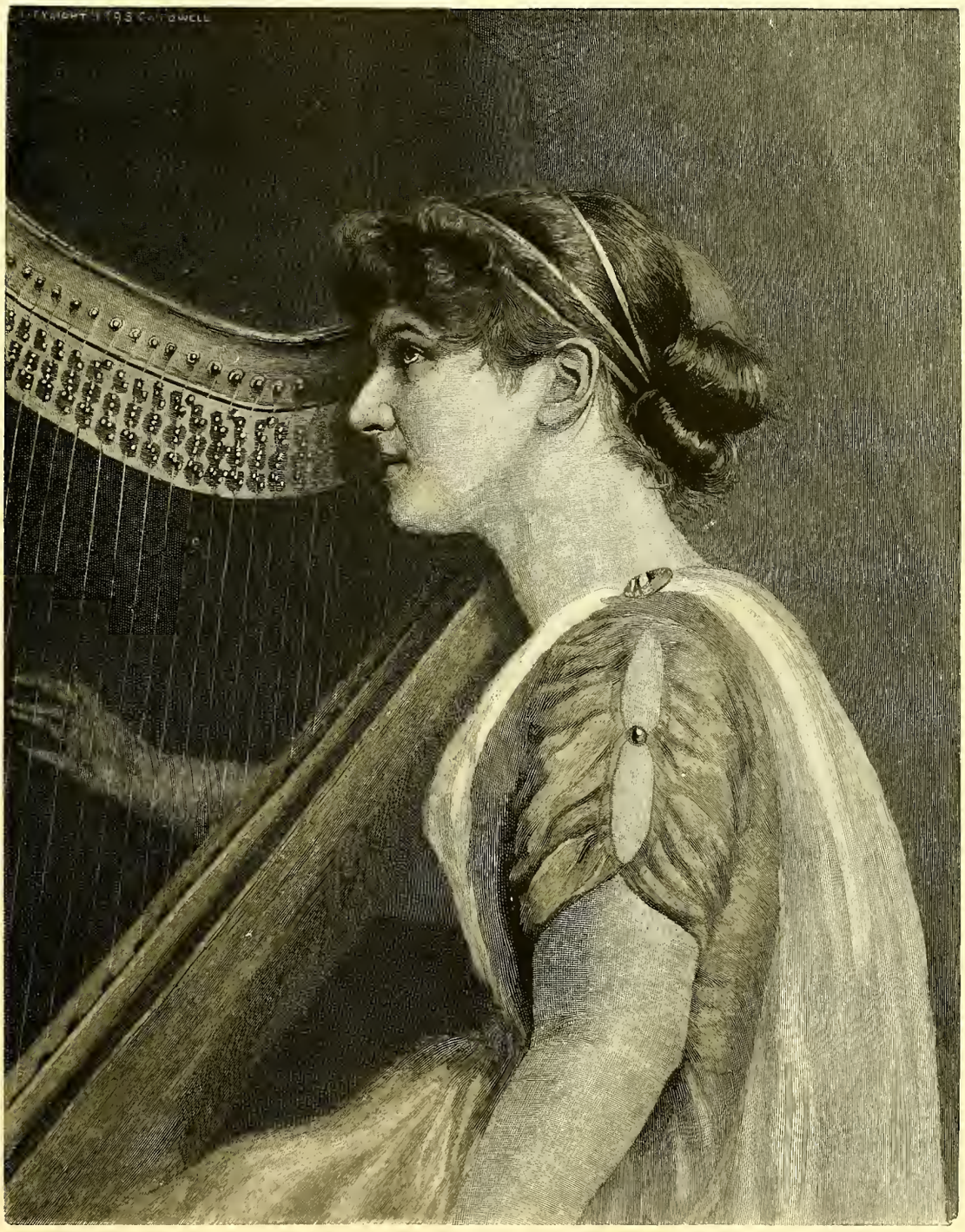
Appleton & Co. Photogravure Goupil

Wotan's Farewell to Brunhilde.

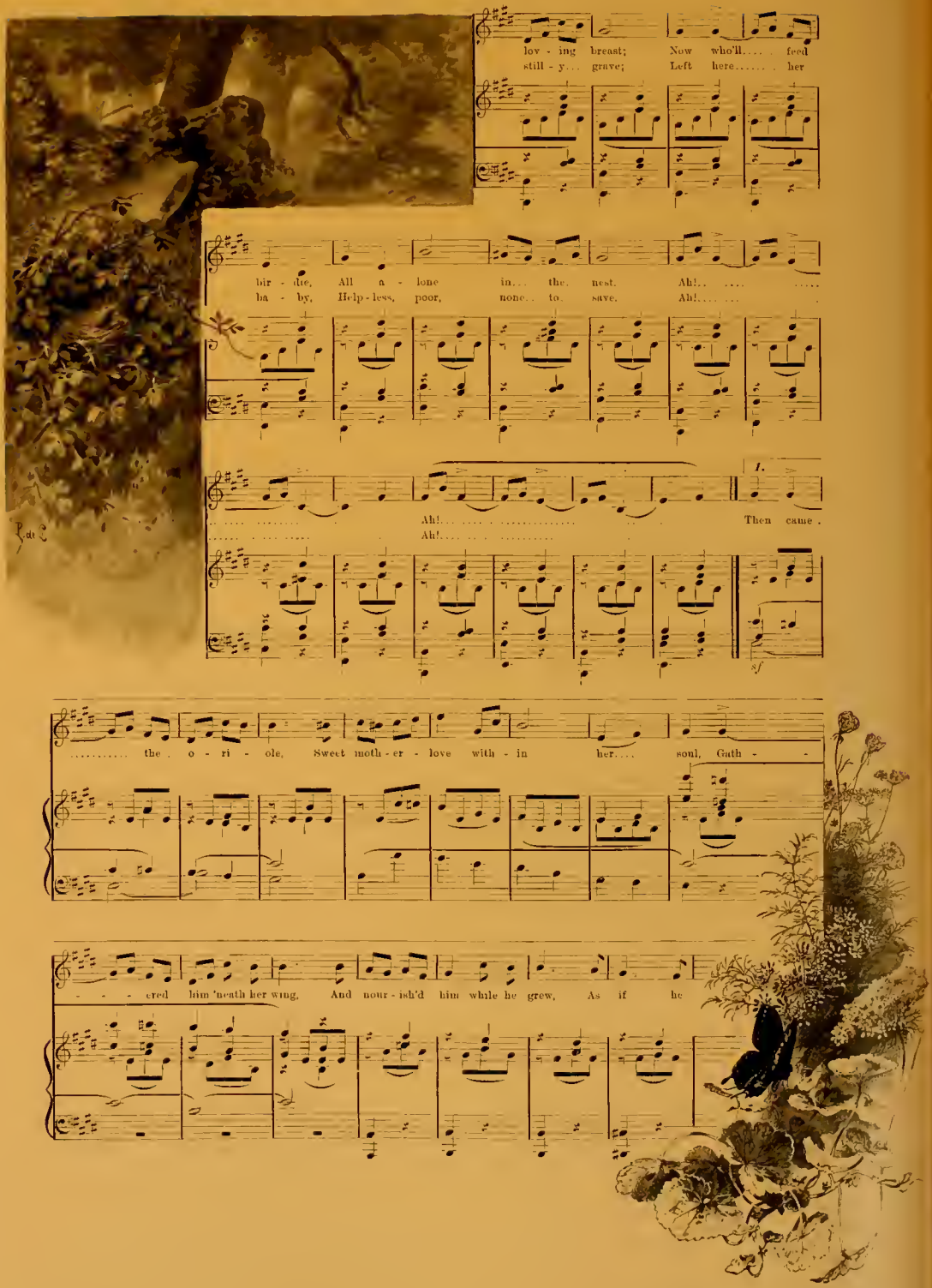
From a painting by Konrad Dielitz.

By permission of the Berlin Photographic Co



LADY WITH A HARP.

Engraved and exhibited by Miss C. A. POWELL in the Woman's Pavilion at the Columbus Exposition, 1892.


lov - ing breast; Now who'll.... feed
still - y... grave; Left here..... her
bir - die, All a - lone in... the. nest. Ah!.. ....
ba - by, Help - less, poor, none.. to. save. Ah!.... ... .
.... Ah!... .... Then came .
.... Ah!.... . . ..
1.
sf
..... the . o - ri - ole, Sweet moth - er - love with - in her.... soul, Gath - -
- - - cred him 'neath her wing, And nour - ish'd him while he grew, As if he

were.. her... fledg - ling true.....

D. C. al Segno.

pizz.

2.

Great heart..... clasp'd him in.... his... arm,..... In... his... love he... hid

Great heart clasp'd him in his arm, In... his... love he hid him

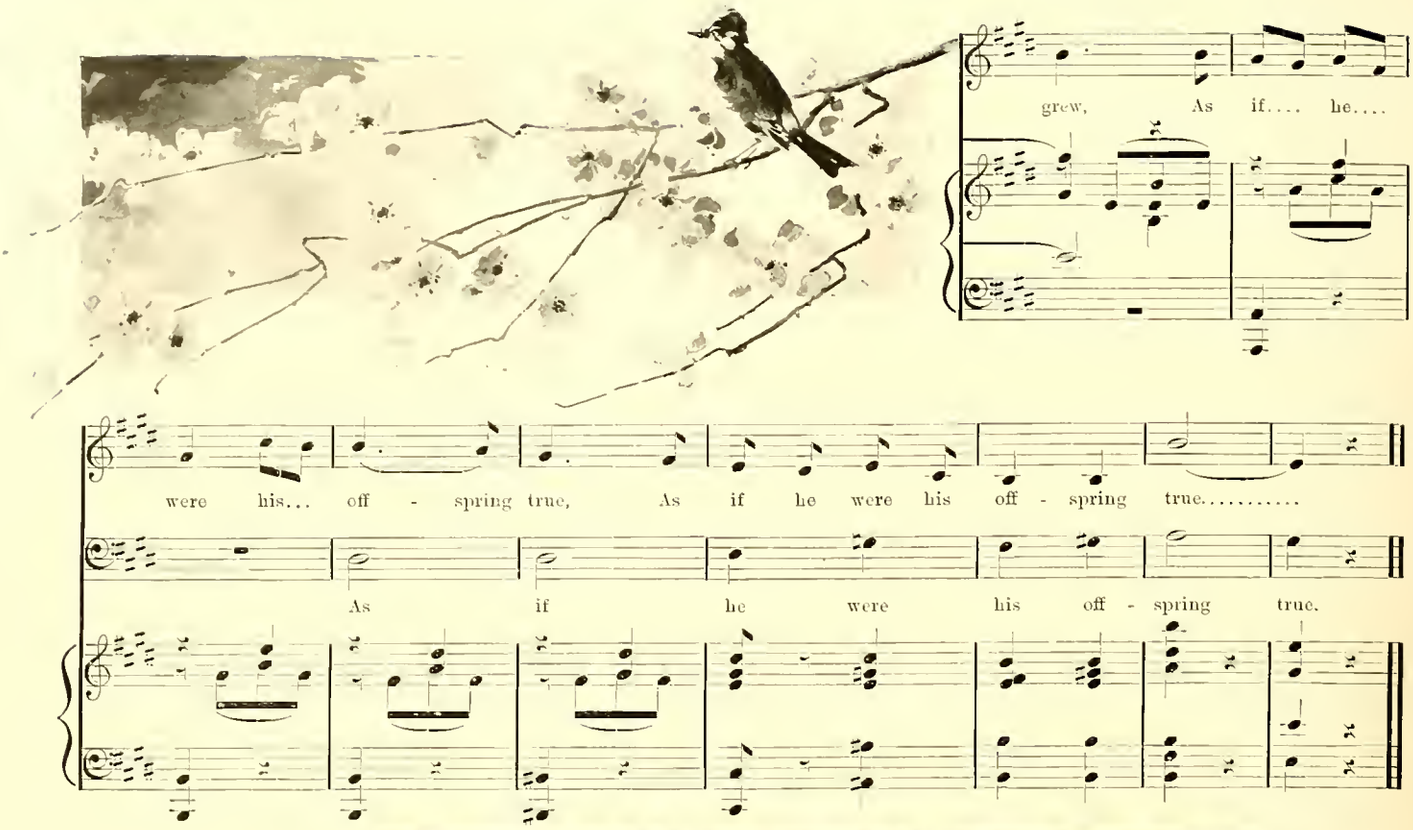
f

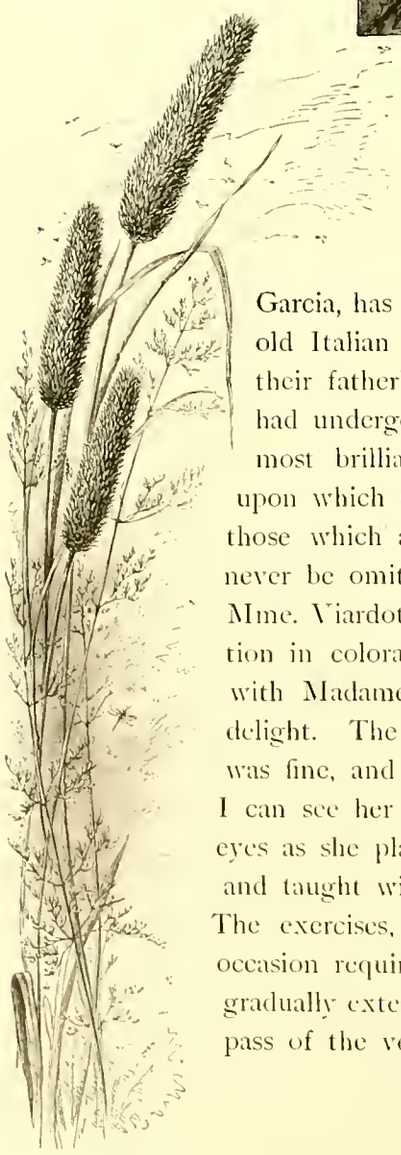
GLINKA.

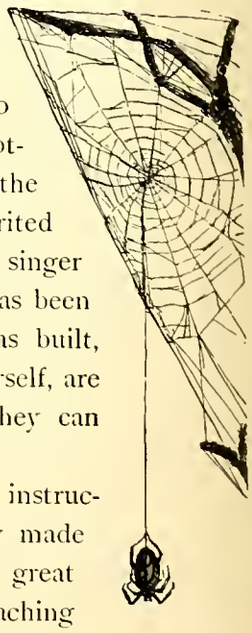
him..... warm, Cher -

warm. *dolce.*

- - - ish'd him while he...





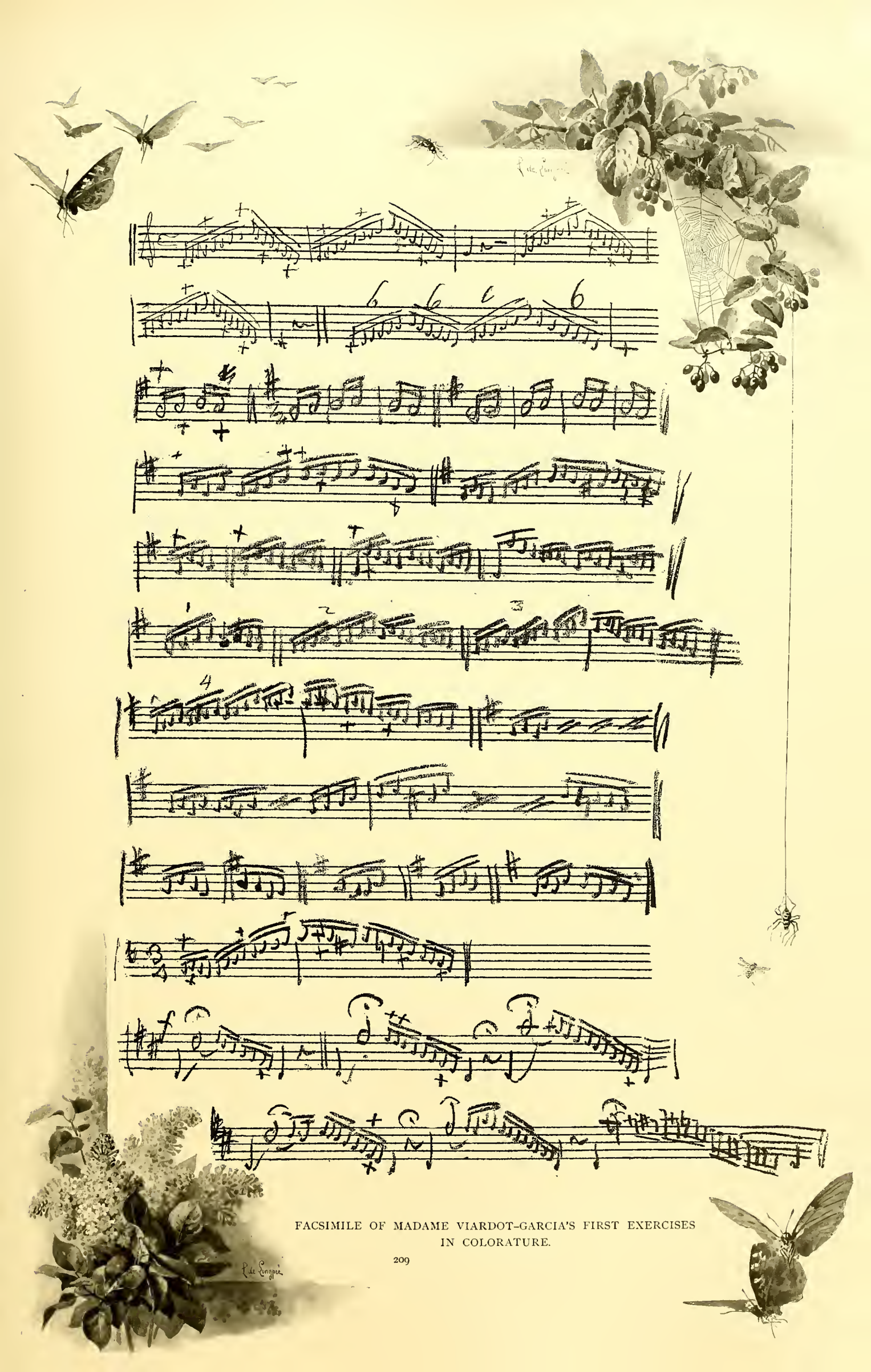


THE COLORATURE TEACHING OF MADAME VIARDOT-GARCIA.

GARCIA, the father of Malibran, of Manuel Garcia (famous for his application of the laryngoscope to the study of singing), and of Pauline, Mme. Viardot-Garcia, has been denominated the last great singing master according to the old Italian traditions. His younger children, Manuel and Pauline, inherited their father's ability; but in their time the demands of music upon the singer had undergone a radical change. Nevertheless, their record as teachers has been most brilliant. The colorature exercises upon which Italian singing was built, upon which Garcia trained Jenny Lind, Malibran, and Pauline Garcia herself, are those which are given in this lesson. They can never grow old, for they can never be omitted from the education of the lyric artist.

Mme. Viardot-Garcia was at the zenith of her powers when I sought her instruction in colorature singing, my preliminary studies having been successfully made with Madame Laborde. I recall the hours spent with the former with great delight. The personality of this great musician was as fascinating as her teaching was fine, and her kindness and helpful interest in her pupils can never be forgotten. I can see her now, as she used to sit at the piano, her long eyelids drooping over her eyes as she played, so that she seemed to be half asleep. She was not sleepy, however, and taught with extreme care.

The exercises, of which a facsimile is given, she scribbled off with great rapidity as occasion required. I had a book of them, beginning with the trill of two notes and gradually extending the limits of the figures until each exercise covered the whole compass of the voice.



FACSIMILE OF MADAME VIARDOT-GARCIA'S FIRST EXERCISES IN COLORATURE.

Mme. Viardot always commenced her lesson with an exercise in breathing. According to her principle, the full breath so filled the lungs that the chest became elevated and distended with air, while the muscles of the abdomen drew in slightly.

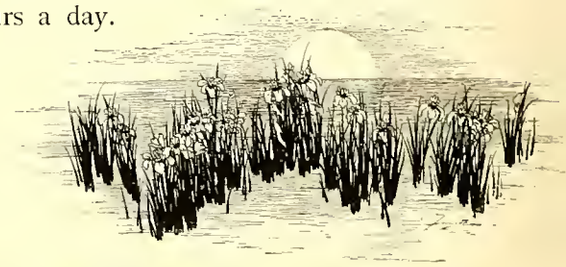
Her exercises began in the middle of the voice, upon the Italian *a* (*ah*) pronounced well forward in the mouth—which, by the way, she wished very wide open. They were always sung piano, with a light, elastic tone, invariably with the head voice.

After one or two deep breaths, she would have me begin on a full chest, sing one of the exercises through several times until my breath was exhausted, after which she would have me stop, breathe deeply twice or thrice, and then repeat the same exercise, or else pass on to the next.

Mme. Viardot required that every tone should be pure and even and in perfect tune—a point to which she devoted extreme care.

The little crosses in the exercises were put there to mark faults of intonation of which I had been guilty during the lesson. If, during my lesson, for any reason an exercise was still imperfect after one or two attempts, she would pass on to the next, saying, "You must not force yourself." She made no rules as to diet or exercise, but wished me to practise by the half hour—in all, three or four hours a day.

MADAME VIARDOT-GARCIA.



GOOD NIGHT.

Albert Loeschhorn, born in Berlin, June 27, 1819.

Edited and fingered by BERN. BOEKELMAN.

RUBIO.

MARCELLO LISTENING TO THE PSALMS.

Allegretto tranquillo.

p dolce.

mf

p

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p

soave.
pp

p

un poco marcato.

calando.
descresc.

p ten.
ten.
mezza voce.

ten.
ten.

pp ten.
smorzando.
ten.
ppp

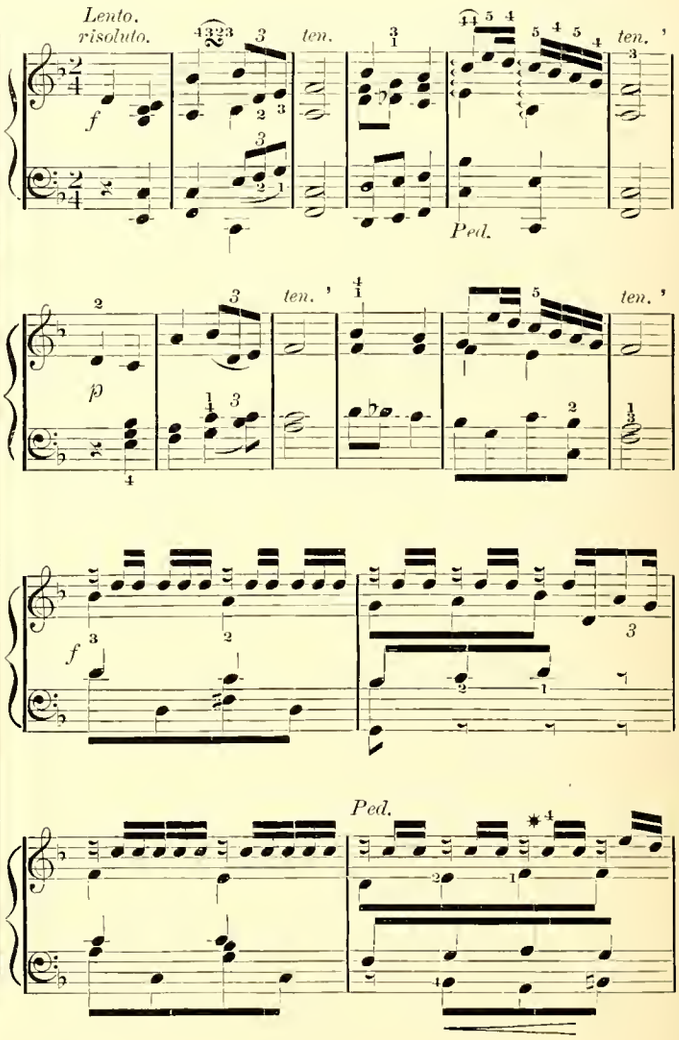
ES GEFÄLLT MEINEM LIEBSTEN.

Revised and fingered by BERN. BOEKELMAN.

THEO. KULLAK, 1818–1882. Op. 56. No. 9.

EISMAN SEMENOWSKY. Photographed by BRAUN CLEMENT & Co.

MIMOSAS.



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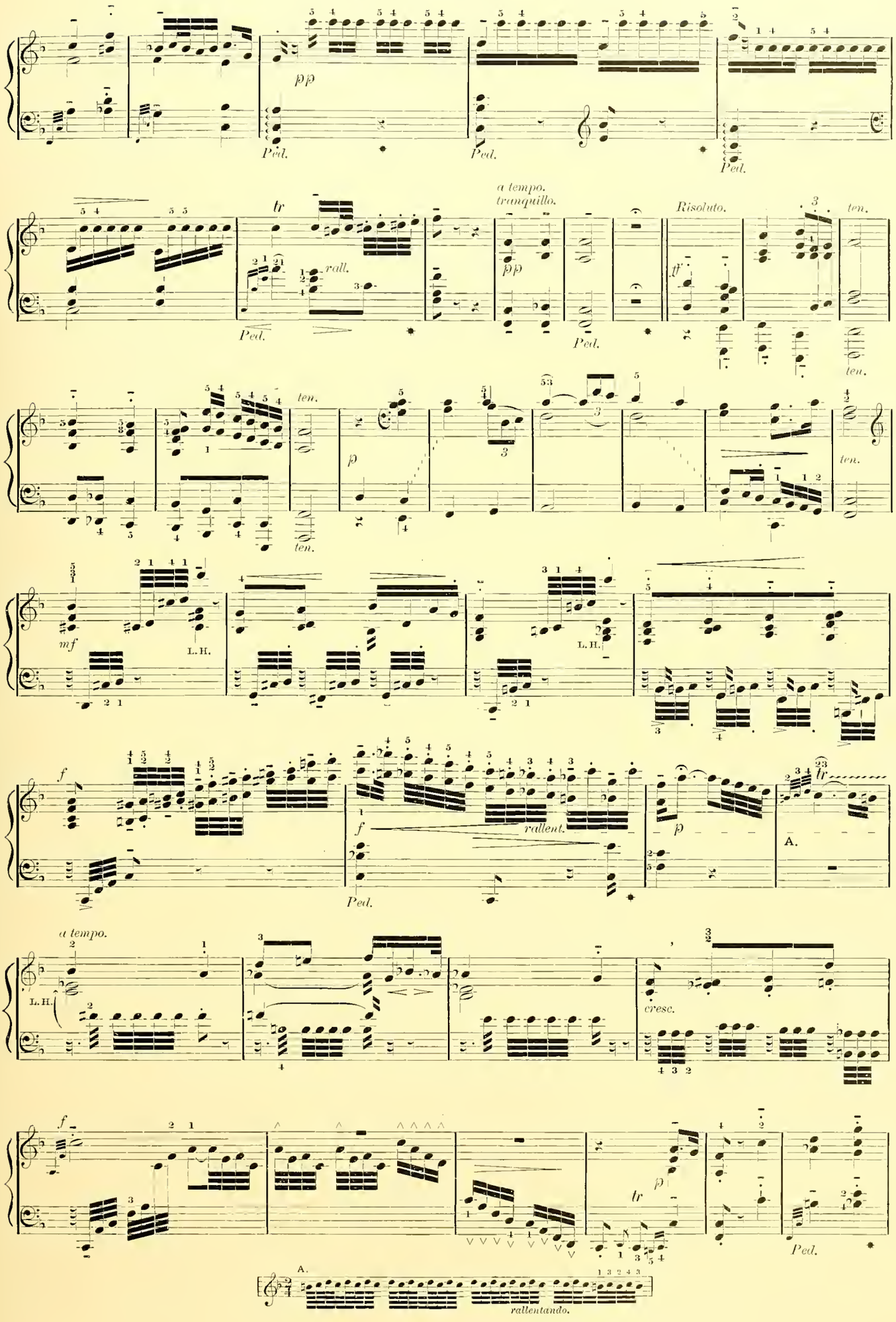
pp
Ped.
Ped.
Ped.
tr
rall.
Ped.
a tempo.
tranquillo.
pp
Ped.
Risoluto.
ff
ten.
ten.
ten.
ten.
ten.
p
mf
L.H.
L.H.
f
f
rallent.
Ped.
p
tr
A.
a tempo.
L.H.
cresc.
f
tr
p
Ped.
A.
rallentando.

A. tr pp Ped. tr Ped.

B. tr pp Ped.

B2. tr Ped. Ped.

Più lento. f pp Ped. Ped. len.

A. B2. 8va

JOZEF BRANDT.

COSSACK WAR SONG (SEVENTEENTH CENTURY).

THREE THEMES FROM "DON GIOVANNI."

Revised and fingered by FANNY MORRIS SMITH.

WOLFGANG AMADEUS MOZART.

LORENZ VOGEL. Photographed by FRANZ HANFSTAENGL.

MOZART.

Andantino.

mf *p* *pp* *mf* *pp* *mf*

pp *mf* *pp* *mf*

pp *mf*

f *dolce.*

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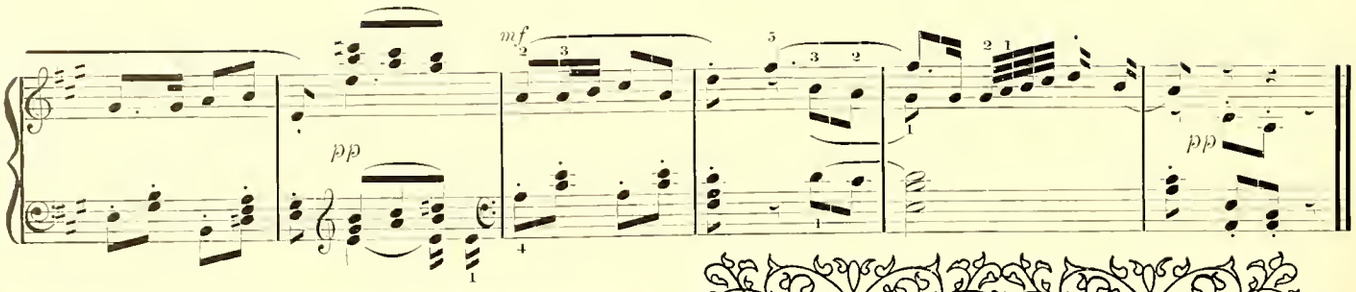
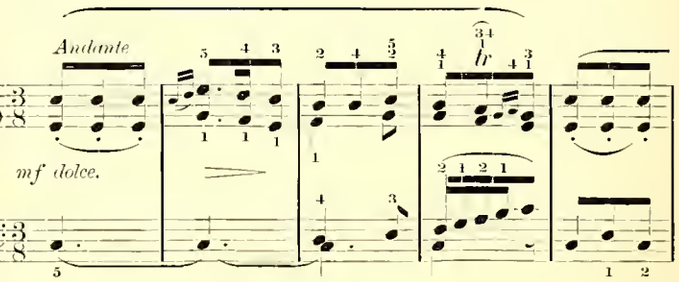
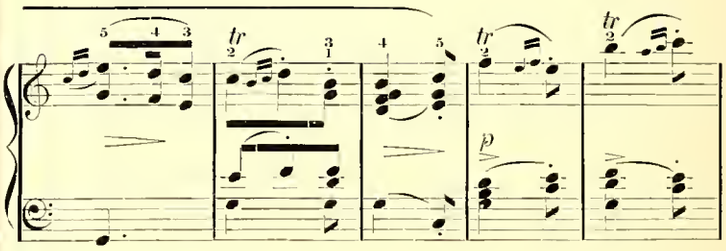
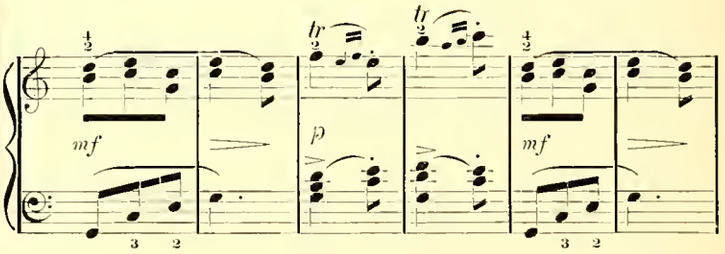


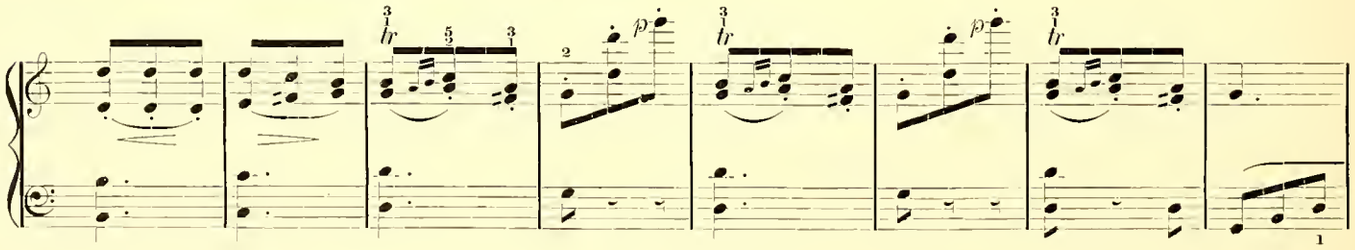
GINTRAC-JOUASSET.

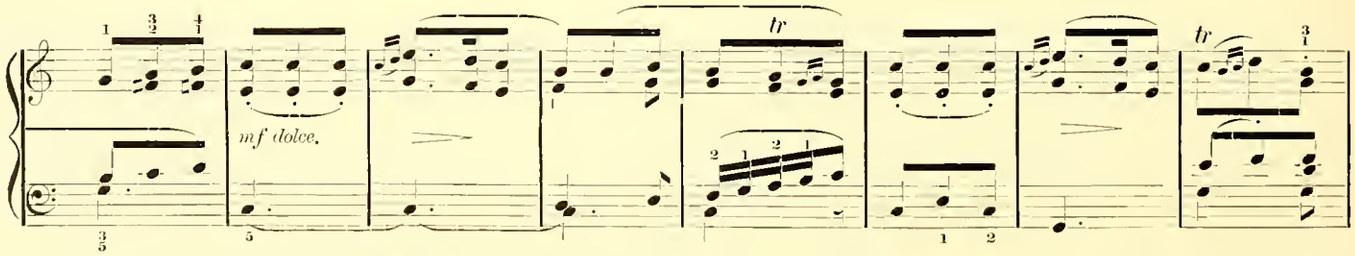
THE PAGE.

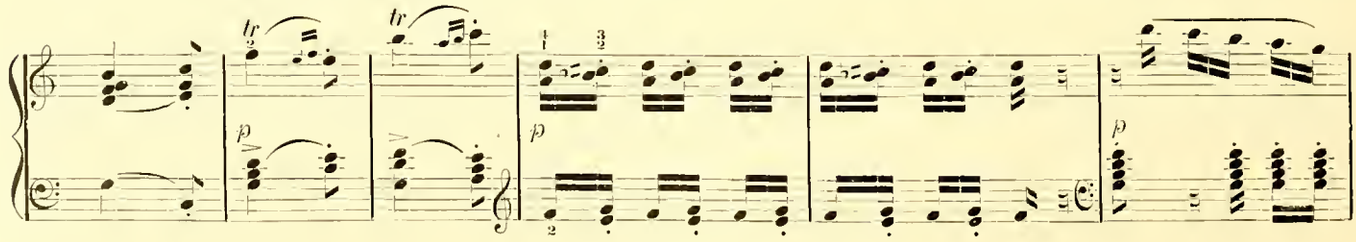












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Photogravure Goupil

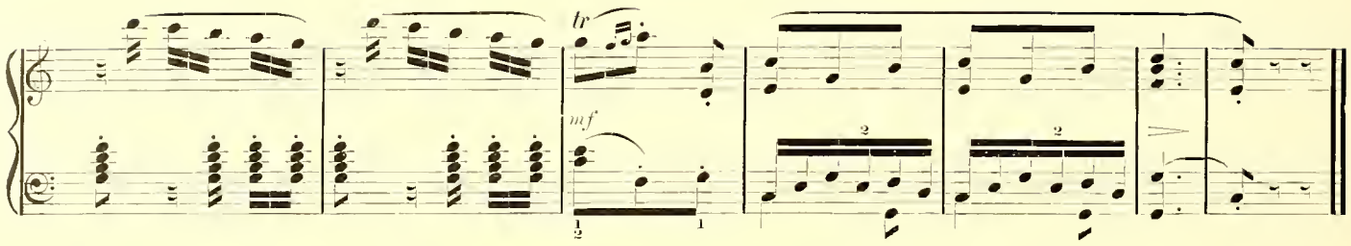
Morning prayers in the family of Sebastian Bach.

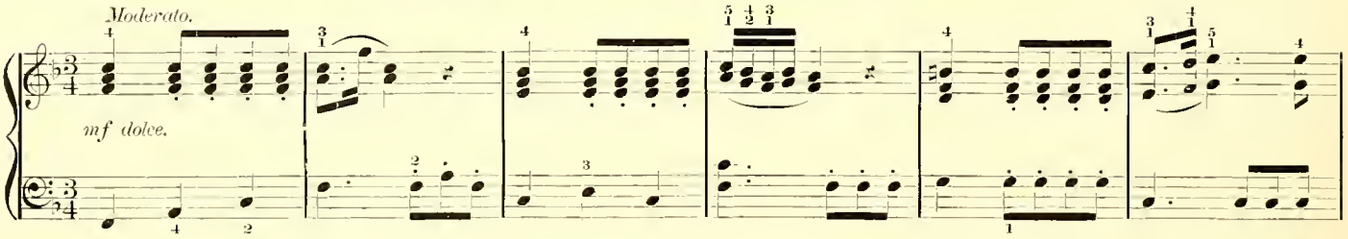
From a painting by Toby E. Rosenthal

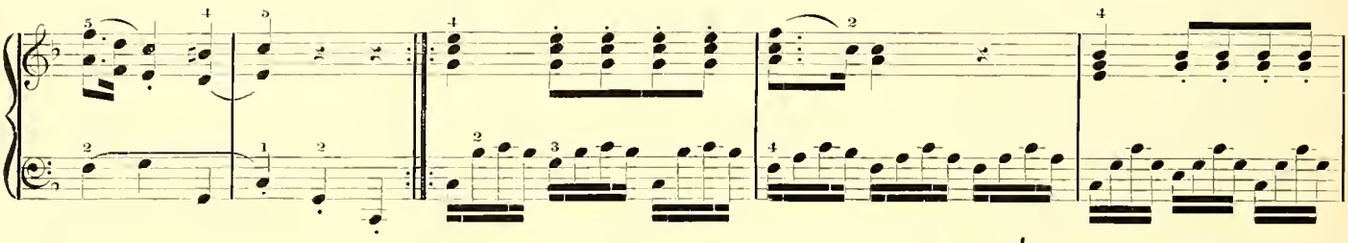
By permission of the Berlin Photographic Co

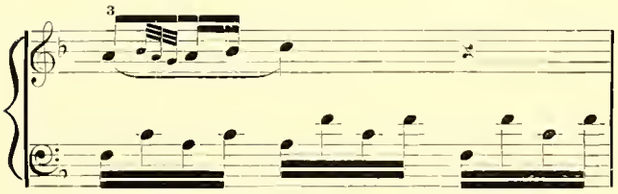
EUGEN KLIMSCH. Photographed by FRANZ HANFSTAENGL.

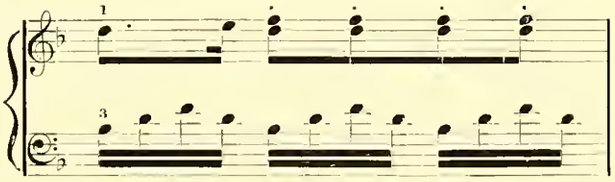
THE MINUET.

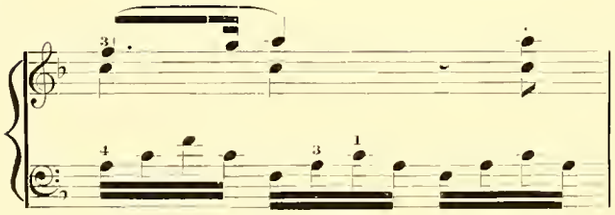

tr
mf

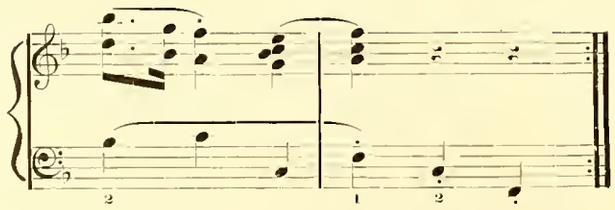

Moderato.
mf dolce.











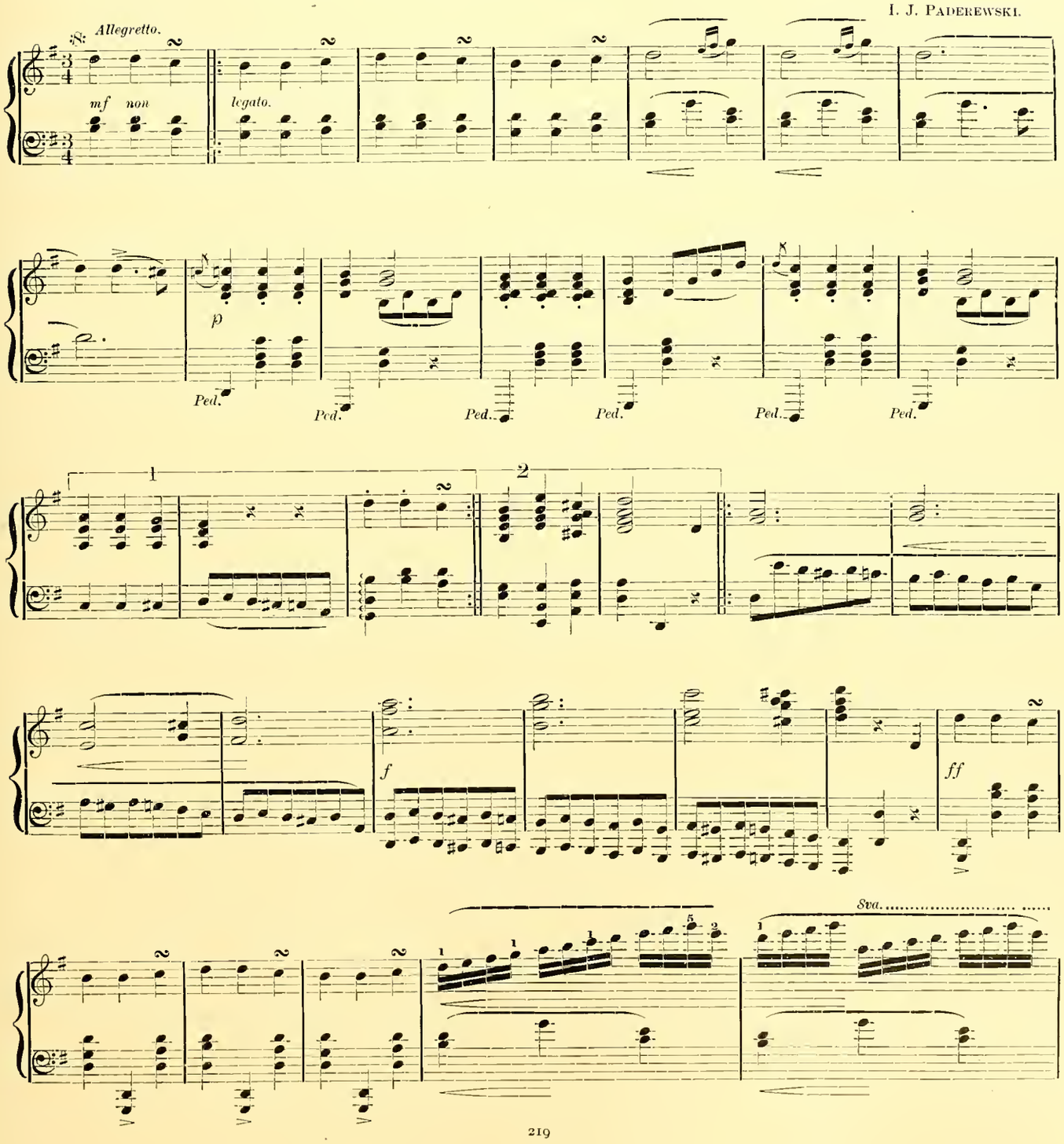
MALCOLM FRASER
MOZART

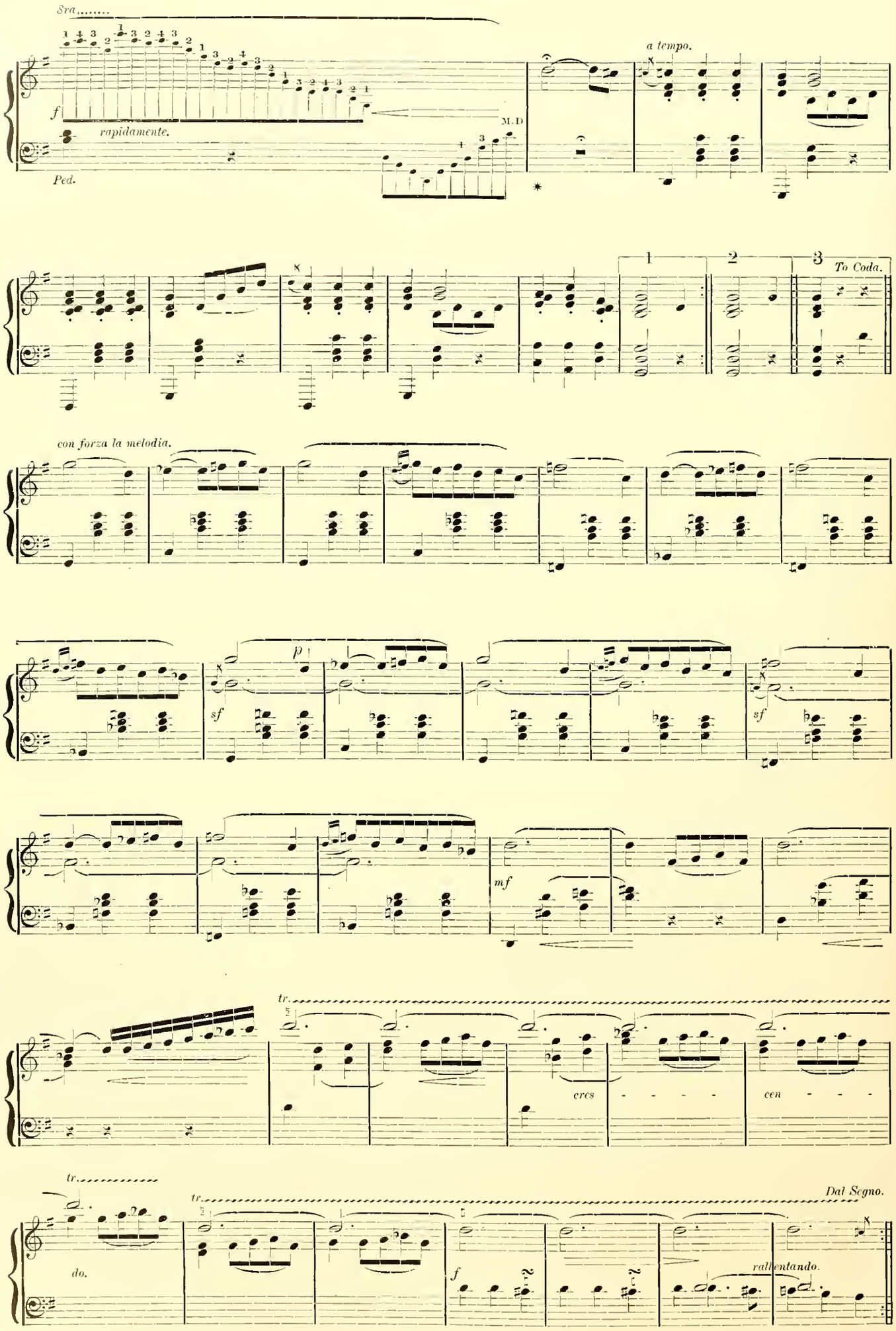
From the painting by Adrien Moreau.

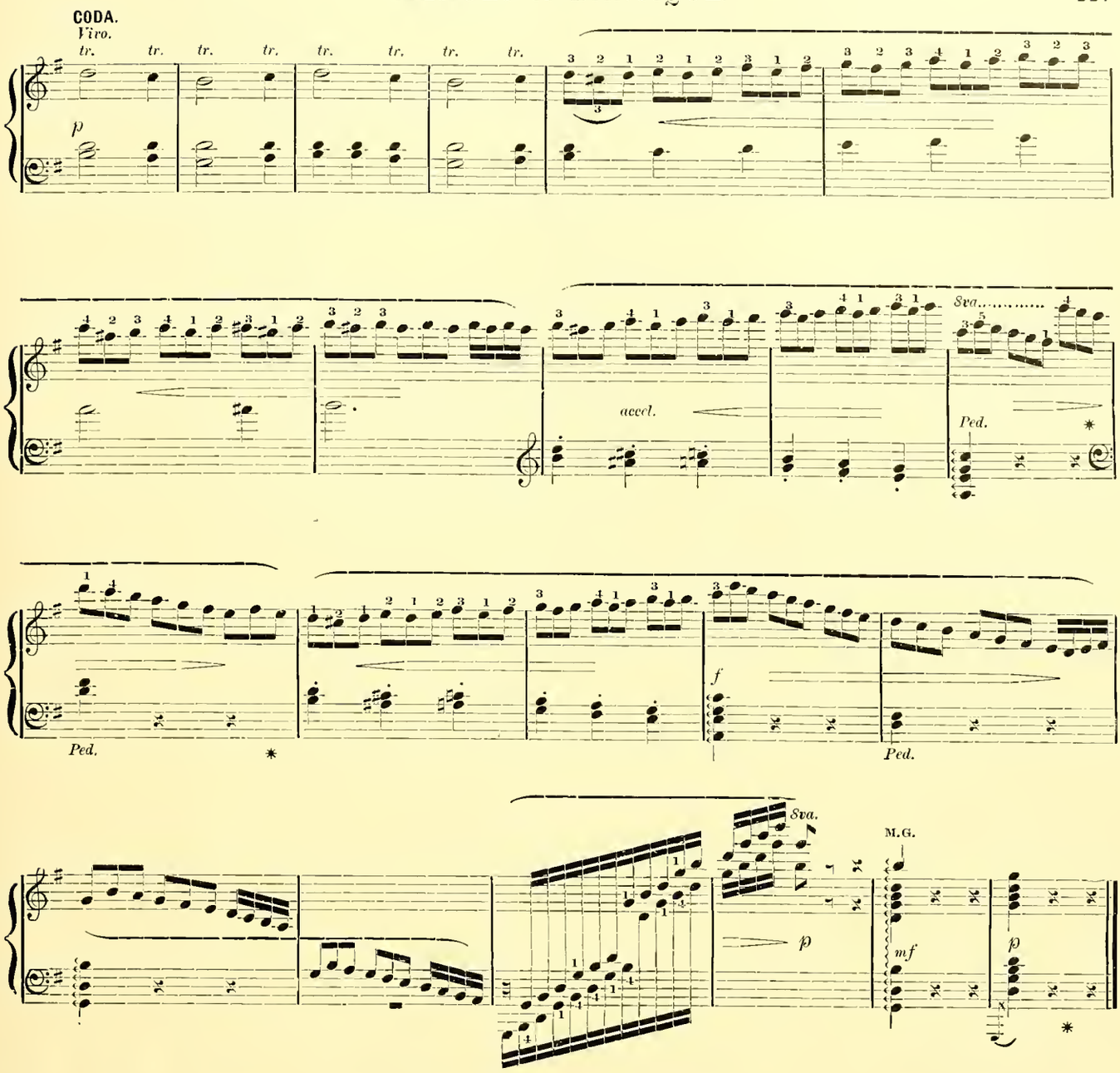
LE MENUET.

MENUET À L'ANTIQUE.

I. J. Paderewski.




8va
f
rapidamente.
M.D
Ped.
a tempo.
1
2
3
To Coda.
con forza la melodia.
sf
p
sf
mf
tr.
cres
cen
tr.
do.
tr.
Dal Segno.
f
rallentando.



A. Ludovici, Jr.

DANCING SCHOOL.

LA CHASSE.

Revised and fingered by BERN. BOEKELMAN.

JOSEF RHEINBERGER, 1839 —. Op. 5.

Allegrissimo.

f *p* *f* *Ped.*

C. STEFFECK.

Photographed by FRANZ HANFSTAENGL.

GYPSY BOYS.

p *pp* *8va* *8va* *Ped.* *Ped.*

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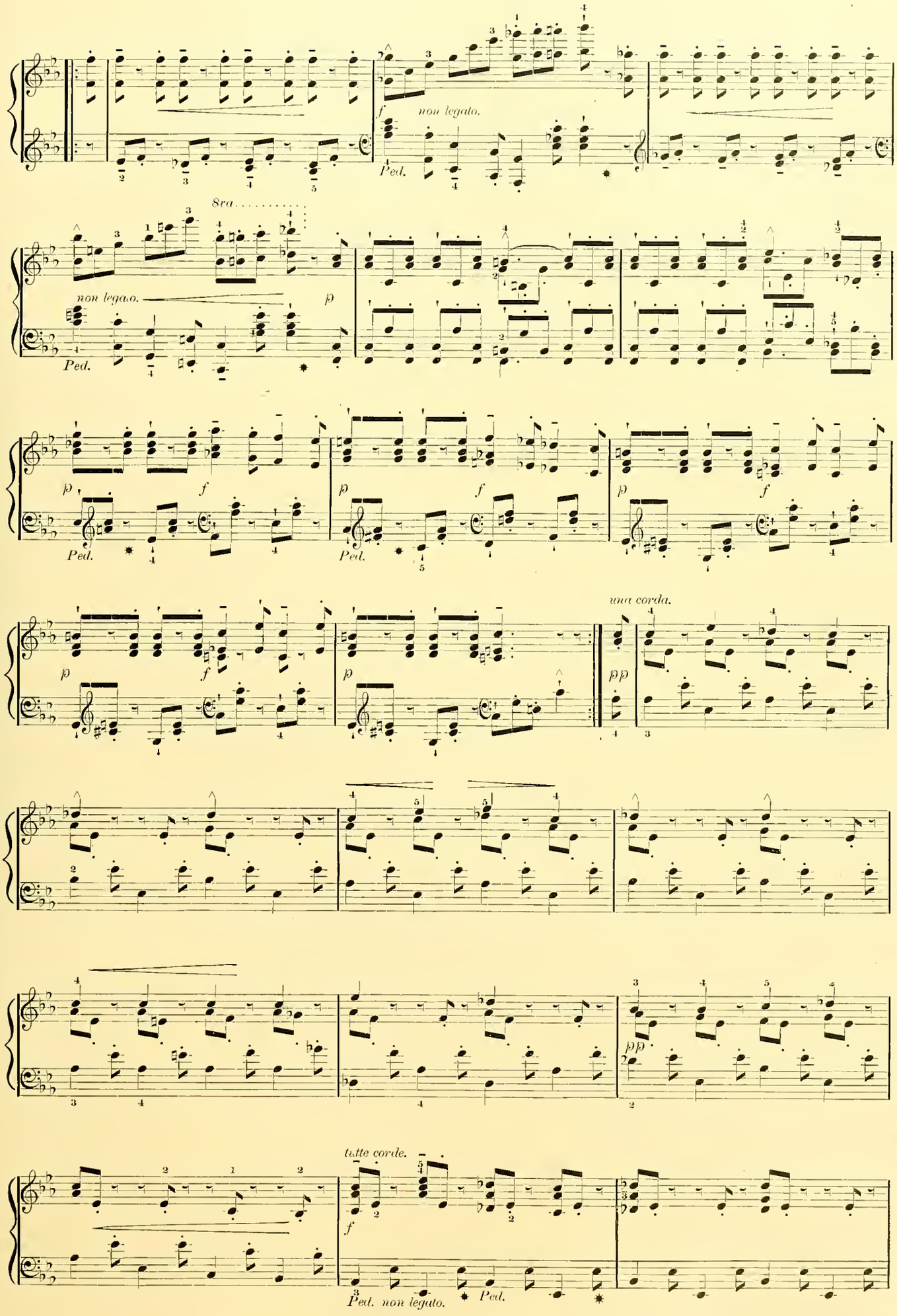
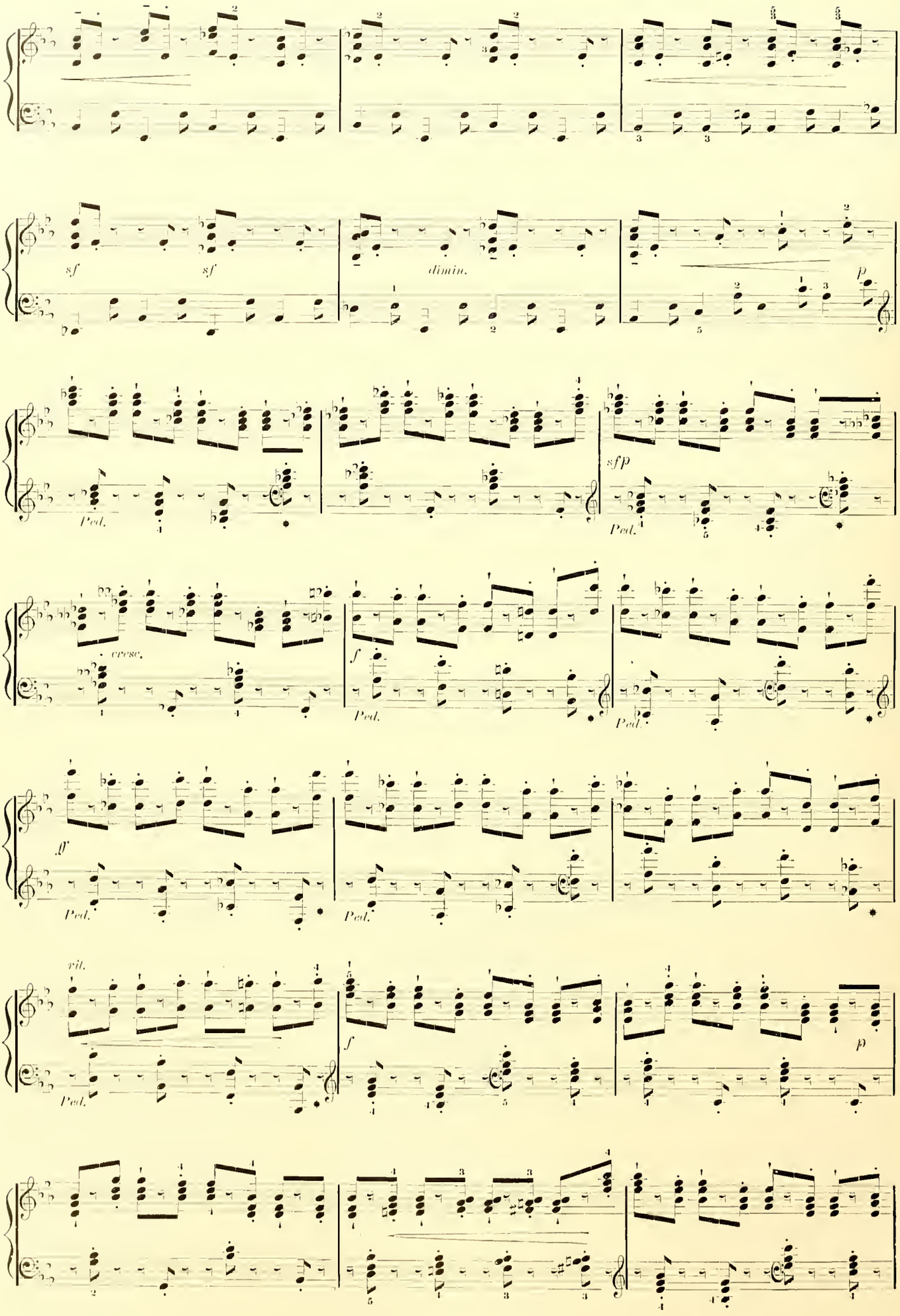
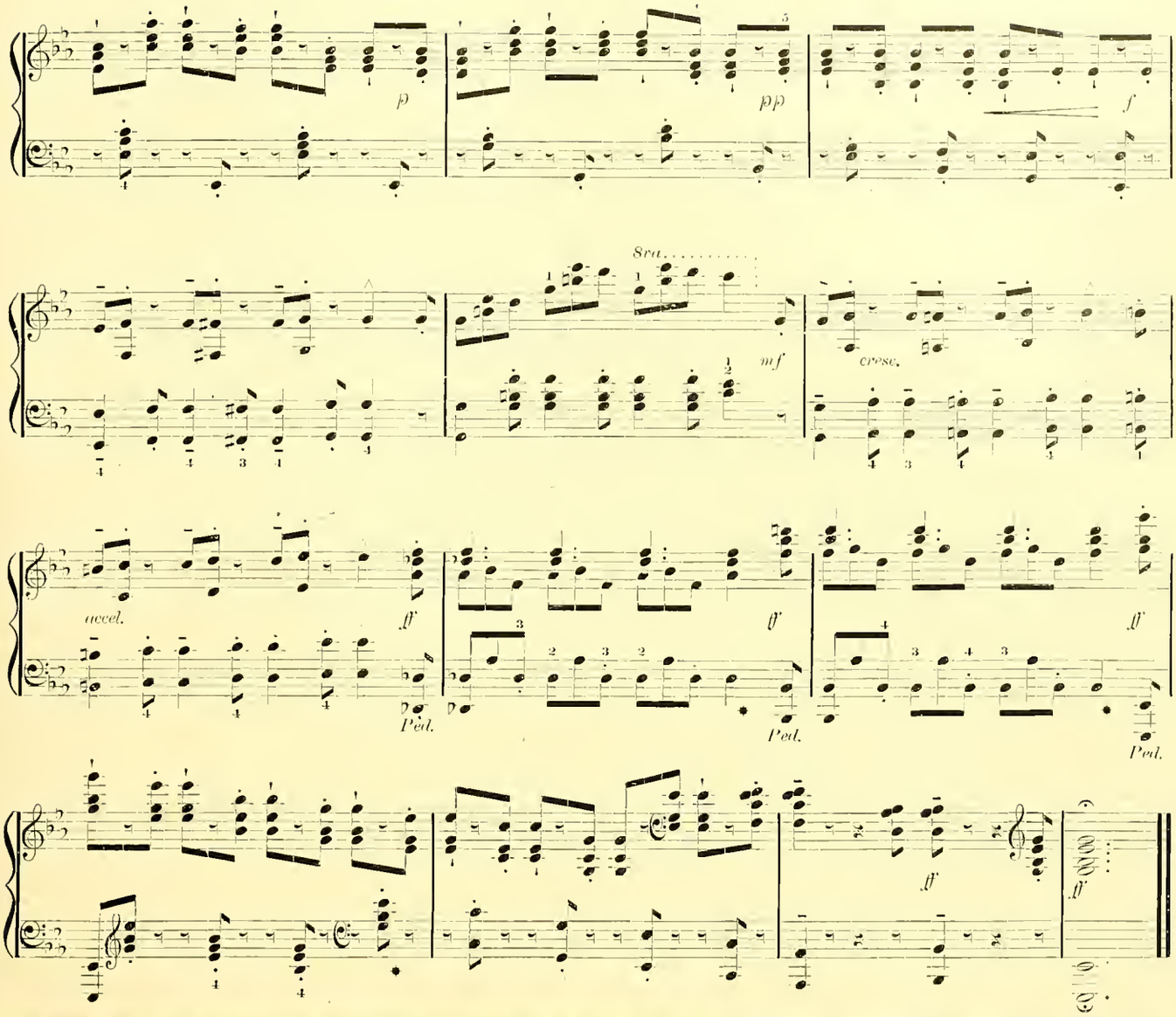

f
non legato.
Ped.
8va
non legato.
p
Ped.
p
f
Ped.
p
f
Ped.
p
f
p
f
p
una corda.
pp
pp
tutte corde.
f
Ped. non legato.
Ped.


sf
sf
dimin.
p
Ped.
sfp
Ped.
cresc.
f
Ped.
Ped.
ff
Ped.
Ped.
rit.
Ped.
f
p



F. Amling.

THE HUNT.

THE SWEETEST FLOWER.

(DIE SCHÖNSTE BLUME.)

Words by Dr. FREDERICK PETERSON.
German Version by F. A. ROCKAR.

SOPRANO OR TENOR.

FRANK VAN DER STUCKEN.

D. G. ROSSETTI. Photographed by HOLLYER.

OUR LADY OF PITY.

Moderato. *p*

The sweet-est flow - er that
Die schönste Blu - me, die

blows... I give you as we part:.... For
blüht,... Nimm hin zum Schei-de - gruss;... Dir

you it is a rose, For me it is my
ist sie ei - ne Ros', Mir mei-nes Her - zen's

heart; To you it is a rose, To me it is my heart. The fra-grance it ex - hales,.... Ah!
Kuss! Dir ist sie ei - ne Ros', Mir mei-nes Her - zen's Kuss! Der Duft, der ihr ent - strömt,.. der

if you on - ly knew,... Which but in dy-ing fails, it is my love for you. The sweetest flow - er that
all ihr We - sen füllt,.... Dess' En - de nur der Tod, Ist mei-ner Lie - - be Bild. Die schönste Blu-me, die

rit. *a tempo.*

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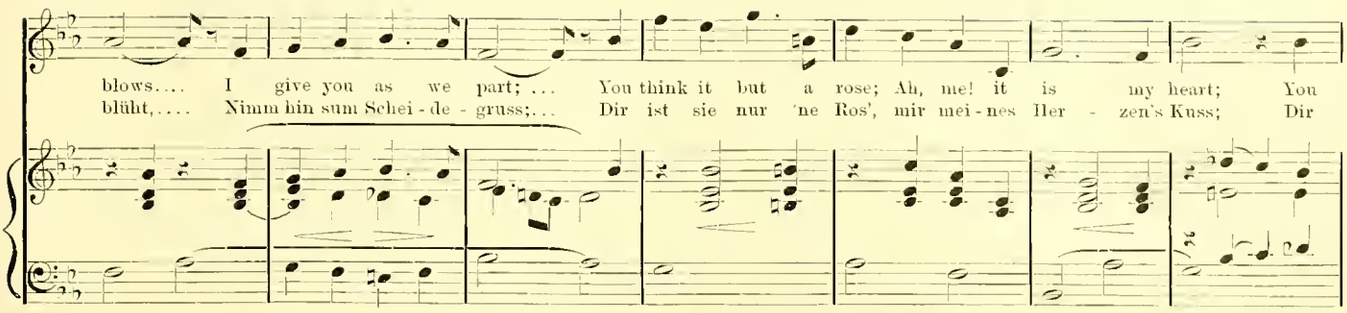
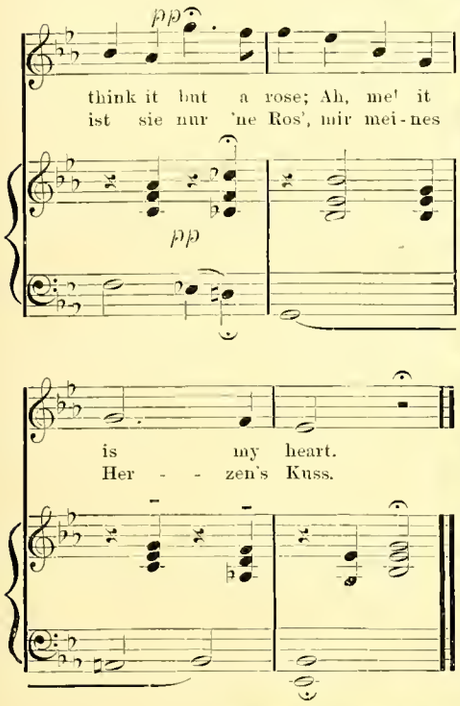




BURNE JONES. Photographed by HOLLYER.

ROMANCE OF THE ROSE.

MY PERSONAL VIEWS ON THE ART OF VOCAL INSTRUCTION.

BY VICTOR MAUREL.

"MY personal views on the art of vocal instruction?" said M. Victor Maurel. "I have already had occasion to express the opinion in my Problem of Art,* as well as elsewhere, that, according to my theory, there exists an actual necessity for the union of art with science in order to accomplish what has hitherto been attempted by the aid of empiric rules alone."

A Problem of Art lays down, in brief, the following propositions, definitions, and deductions:

I. All tone production (phonation) depends upon the relations of three qualities of vocal sound: height (pitch), intensity, and timbre.

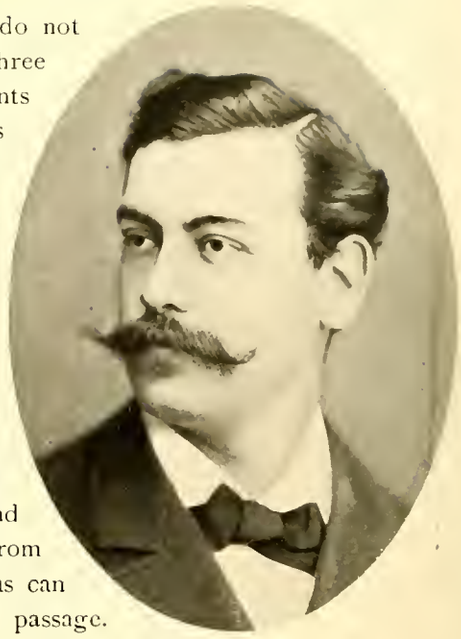
II. Phonation is a physiological act, the agents of which are certain organs of the human body comprehended under the name of "vocal organs," which produce a sonorous vibration called voice, or vocal sound. These three qualities of vocal sound are engendered in the human throat, but are not defined at the moment when the free edges of the two ribbons of muscle, usually called the vocal cords (inferior), between which opens the space called the glottis, enter into vibration. They do not become definite until they have suffered modifications in the passage which is made by

* A Problem of Art, by Victor Maurel.

the vocal sound across the inner cavities of the head, modifications which do not cease until the tone issues forth from the lips. These modifications of the three qualities of the vocal sound, like its initiation, are caused by the movements and changes of position of the vocal organs. Each quality arises from causes clearly distinct; but as all three are produced simultaneously in the same organs, their relation to each other is most intimate, since every variation in the position of the organs, although intended to effect but one of the vocal qualities, necessarily involves a modification of the others also.

The essential cause of *pitch* is the degree of tension and the closeness of proximity of the vocal cords.

Intensity arises primarily from the breath expelled from the lungs. But it should be remembered that this air column is only able to effect its progress through the interior vocal passages by being reflected, for the obvious reason that it is impossible to draw a straight line from the glottis to the lips. The causes which detract from the intensity of the vocal sound arise from the manner in which the air column traverses the vocal passage, from the changes to which the cavities concerned submit, and also from such as can provoke the movement of certain mobile organs situated upon the vocal passage.



MAUREL.

Timbre depends primarily on the molecular constitution of the body which initiates the vibration of the vocal breath (vibrating air column), viz., the vocal cords. It also depends largely on the positions taken by the organs and cavities situated upon the vocal passage.

M. Maurel proceeds to develop his principles respecting the art of song:

According to human practice the results of phonation fall into two classes: modulated, pertaining to music; and significant, pertaining to language. The union of significant phonation (speech) with modulated phonation (*solfège*) produces song, which is both modulated and significant. Language, in turn, involves three requisites: accuracy, expressiveness, and perceptibility; to which modulation adds two more: pitch and intensity.

T. GRUST. Photographed by FRANZ HANFSTAENGL.

A SPRING SONG.

Thus vocal music implies five qualities: its language must be accurate; it must express the mood and intention of the singer; it must be audible to the listener; it must be varied in pitch and in intensity. These five requisites, on close inspection, are too often found to involve an opposition grounded on physiological considerations. The organic conditions demanded by one forbid those demanded by another. Art, in fact, may be resolved into a series of compromises; but inartistic or unnecessary compromise destroys art.

Whereas art, starting from an idea in its expression, ends with the scientific facts upon which its effects are based, science, starting with these effects, ends with the truth to be deduced from them—that is, with the idea. "Art, seconded by science, is the formula that we propose for the solution of the problem upon which depends the future of vocal art."

In the matter of teaching, Monsieur Maurel holds that, as the three qualities of vocality—pitch, intensity, and timbre—are equally precious, they should be developed simultaneously. Since to do this it is necessary to begin with one, he selects that which should be called "the great regulator of the three qualities of vocal sound"—i. e., timbre.

Opposed to the present practice of vocal teaching, we should seek *not* all the pitches at which the voice

FRAU KATHERINE KLAFSKY AS ISOLDE.

From the painting by ARY SCHEFFER.

ROSSINI.

W. Fikle. Photographed by Franz Hanfstaengl.

SUNDAY DEVOTION.

can be emitted upon a given timbre—i. e., the pronunciation of a given vowel—but all the timbres—i. e., all the pronunciations of the vowels which can be emitted upon a given pitch. Take, for convenience, a medium pitch—that which serves for speech. Pursue the research at all the pitches which the voice will produce. This will permit the observation of the gradual transformations of the timbres, and will thereby make evident the *ensemble*.

All of this, the initial step of the work of vocal culture, should be effected with the weakest possible intensity. Suppleness should be acquired before strength, as is physiologically correct, since all physical exercise should begin with motions to produce suppleness. Only when studies upon timbre and pitch have given satisfactory results should the question of intensity (not loudness) come in play. All possible variations of intensity should then be studied upon all the timbres of all variations of pitch.

The exercises preparatory to singing may be reduced to three types: scales, arpeggios, and grupetti (figures); to which may be added a fourth type, intensity, which varies upon a given height (*filage des sons*). When one has produced all the varieties of pitch that it is possible to realize upon all varieties of intensity and of timbre; all the varieties of intensity upon all the varieties of timbre and of pitch; all the varieties of timbre on all the varieties of height and of intensity, he will have practised the *ensemble* of the three qualities of vocal sound from one end to the other of the field of natural means of artistic expression. He will know the compromises which these qualities necessitate in order not to injure each other; will know how to maintain them in a state of conciliation; in fine, will possess mastery of singing.

"The art of vocal instruction must have a scientific basis," continued M. Maurel, in the conversation which led to the above analysis of his principles. "It is to that end, and to prove that necessity, that my essays have been written; but, alas! men of science continue to pursue their own road, while artists persist in following the path that they have chosen. Both are wrong: the one regard phonic production from a purely physical and anatomical point of view; the other rely entirely upon experiment or observation. The former lack experience in art; the latter in scientific knowledge.

"And yet, after all, what is phonetic production but a result of the mechanism and movements of certain organs? In order, then, to obtain a satisfactory result we must first have perfect mechanism, whence the necessity of studying the anatomy and physiology of the organs of sound. The product of this mechanism is vocality, not only when it becomes an auditory sensation, but in its initial state, while still in the throat—that is to say, when it is not yet a sound, but merely vibration, having neither intensity nor dimension nor tone, but being only a molecular movement.

"The study of vibration belongs to physics, which brings us back again to our starting point, that in this joining of forces there must be mutual gain; and with a thorough understanding of primary causes we can easily trace the means by which best results are to be obtained—from a technical standpoint, be it understood, for we are dealing with the question of technique only.

"Thus we may infuse new blood into this drooping art, which seems about to perish for want of understanding the evil from which it suffers. The remedy can only be found in a careful study of the laws of vibration of sound, and the manner in which it is formed and diffused in the vocal organs. This is the course I have already pointed out and pursued, and I hope soon to collect and publish in one book the united results of my researches."

I. HOPE.

TWO STAMMERING SONGS FROM "THE SOLD BRIDE."

Friederich Smetana, born March 2, 1824, in Leitomischl, Bohemia; died May 12, 1884, at Prague. One of the founders of a national school of operatic composition in Bohemia.

Moderato assai. ♩ = 80.

ff *p* *8va* *poco marcato.* *mf*

mf WENZEL.

Co..... co..... come, be a man, my.... my..... my moth-er
Theu.. theu..... theu.. theu-rer Sohn, spra.... spra..... sprach Müt-ter-

quasi pizz.

cresc. *dim.*

said, Do.... do..... ..... do what you can to.... to..... .....
lein, Zei.... Zei..... Zeit ist es schon fü.... fü.....

cresc. *p*

p *più f*

.. .. to win a maid! Fo.... fo..... for it is
..... für Dich zu frein! Fa.... fa..... fa.... fass' Dir

cresc. *f* *sf*

English by C. N. S.

Copyright, 1896, by D. Appleton & Co.

time tha..... that you should wed,
Muth n..... und sei ein Mann!

sf

Su..... such good ad - vice must be o - beyed;..... Fo.... fo.....
Wa.. ..... was je - der thut, ist wohl - ge - than;..... Fa.... fa.....

..... for it is time tha..... that you should wed! Su..... such
..... fa.... fass' Dir Muth n..... und sei ein Mann! Wa..... was

sf *sf*

good ad - vice must be o - beyed!..... Wha.... wha..... what though the
je - der thut, ist wohl - ge - than..... Si..... si..... si.. si - cher -

p quasi pizz. *p*

cresc.

maid, la.... la..... laugh me to scorn, Le.. le.. leave me for - lorn,
lich, ke.... ke..... kehrt' ich nach Haus, La.. la.. lacht mich Al - les

p *cresc.*

le.. leave me for - lorn; La.. la.. laugh me.. me.. to.. to.. scorn, le.. le.. leave me.. me.. for-lorn, La.. la..
aus, mich Al - les aus; La. la.. lacht mi mich Al - les aus, la.. la.. lacht mich Al - les aus, La.. la..

cresc.

laugh me.. me.. me.. to.. to.. to.. to scorn, la.. la.. laugh me to scorn;
lacht mich Al - les aus, mich Al - les aus, la.. la.. lacht mi.. mich aus;

Le.. le.. leave me.. me.. me fo.. fo.. for - - lo - lo - lorn, le.. le.. leave me for -
La.. la.. lacht mi.. mich aus, la.. la.. lacht mi.. mich aus, la.. la.. lacht mi.. mich

lorn.
aus!

marcato.

II. DESPAIR.

English by C. N. S. Smetana.

L'istesso tempo. ♩ = 88.

dolce.

Copyright, 1896, by D. Appleton & Co.

WENZEL, *(very downcast.)* *lamentuoso.*

O what is love but sa..... sad - ness, Go..... gone is all my gla...
O was ich mich be - trü - - trü - be! Schwie.. schwierig ist die Lie...

più f

..... glad - ness; Mu..... must I now for - ge - - get..... her, Co..... could I hope for be.....
..... Lie - be! Kä..... Käm - pfe mich be - dro - - dro - - hen, Mä..... Mäd-chen ist ent - flo -

..... be..... bet - - ter: Go..... gone is all my gla..... glad - ness,— O! O!
- - - flo - - flo - - hen! Schwie.. schwierig ist die Lie..... Lie - be,— O! O!

wha..wha..wha.... what is love but..... but..... sad - ness!
wa.. wa.. wa..... was ich mich be - - trü - - - trü - be!

sf *f* *sf* *cresc.* *fz*

sf *p*

più lamentuoso.

Bi..... bit - ter life be.. be - - fore me, No..... no one to a - do - - dore me; Qui.....
Sche.... schelten wird die Mu..... Mut - ter! He..... Herz ist weich wie Bu..... But - ter! Wen.....

p espressivo.

cresc.

quite a - lone with so..... so..... sor - - row, Lo..... love has no to - to - - to - -
Wen - zel. weh' dir A..... A..... Ar - - mer! Hi..... hilf, du mein Er - ba - - ba - -

p

- mor - row! Go..... gone is all my gla..... glad - ness! O! O!
- bar - - men! Schwie.. schwierig ist die Lie..... Lie - be! O! O!

più f

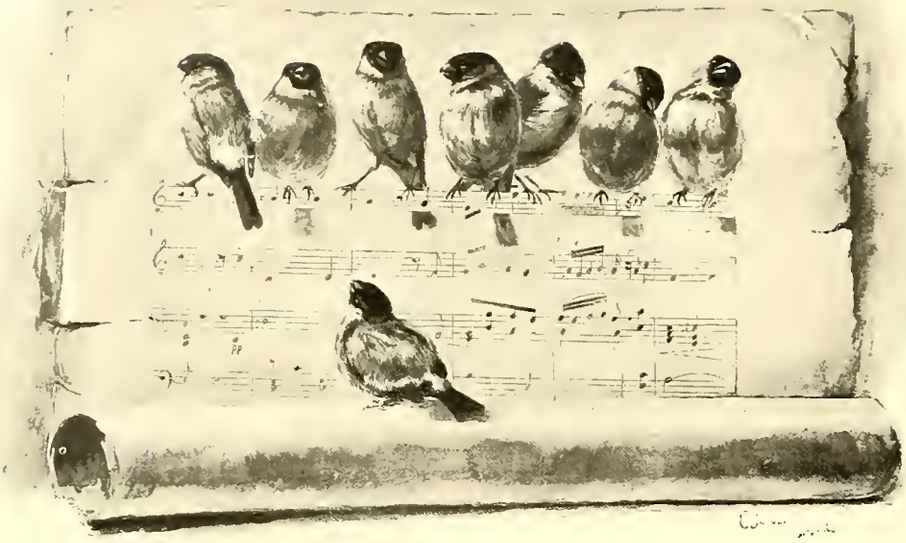
accel. *sf* *p larg.* *rit.* *a tempo.*

O, O, O, wha..wha..wha.... what is love but sad - - ness!
O, O, O, wa.. wa.. wa..... was ich mich be - trü - - be!

accel. *f* *p larg.* *rit.* *a tempo.* *f* *f*

f

f *p*



LESSON IN SIGHT READING BY THE × TONIC SOL-FA × × × SYSTEM. × ×

By THEODORE F. SEWARD,
PROFESSOR OF MUSIC IN THE TEACHERS' COLLEGE, NEW YORK.

THE symbolism of the Tonic Sol-fa notation is a perfect and absolutely simple expression of the law of tonality. By using the initials of the Guidonian syllables (*d* for *do*, *r* for *re*, etc.), the following educational advantages are secured:

1. A direct appeal to the mind of the learner.
2. A more accurate intonation.
3. A pure scale.
4. A simple presentation of harmony from the beginning of the study.
5. The ability to *think* tones, and therefore to listen to music intelligently and analytically.
6. Far more rapid progress in sight reading.

In a word, the Tonic Sol-fa notation affords a medium by which music can be studied in accordance with the highest principles of psychology.

In beginning a first lesson in the system, the teacher sings a tone at about the pitch of E or F to the syllable *lah*, followed by the tone a fifth higher. He questions the class, "How many tones did your hear?" "Two." "How did the second tone differ from the first?" "It was higher." "Since we have two tones, it is well to have names for them. We will call the lower tone *doh* and the higher tone *soh*, and will place them on the blackboard thus. You may sing as I point." The teacher should then sing the *doh* at a different pitch, and lead the pupils to find the fifth. He may then use the initials as notes, and write lessons like the following: d d s s d s d.

SOH
ME
DOH

In all the singing of the exercises the pitch should be frequently changed. No musical instrument should be used in the lessons. The tones should be developed, so to speak, from the inner consciousness of the pupils. After some practice of the first and fifth of the scale, the third should be added, which completes the Tonic chord. Quite a variety of exercises can be sung from these three tones, like the following:

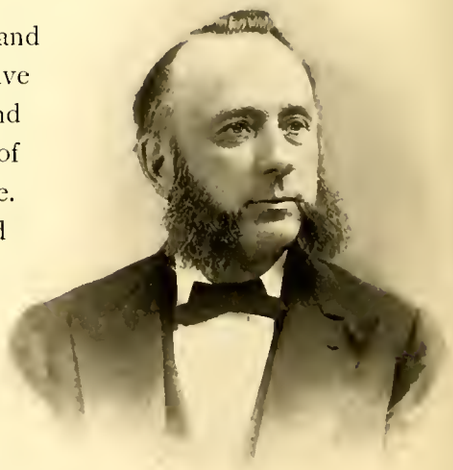
d d m d m m s m s s m m s m d d m s m

s s m m d m s m s s m

d^1
s
m
d
s_1

As the tones are all in accord, the class can be divided and two different exercises sung at the same time. The upper octave of *doh* and the lower octave of *soh* can then be introduced, and the marks explained as at the side. The figure 1 at the top of the letter signifies the upper octave, at the bottom the lower octave.

The measurement of time in music should be explained and illustrated in such a way as to lead the pupils to realize that the rhythmic effects depend upon the grouping of accents. In the Tonic Sol-fa notation the strong accent is represented by a bar (|) before the note, the weak accent by a colon or two dots (:), the medium accent by a short, thin bar (ˈ), and the division of a pulse or beat into halves by a period or single dot. The prolongation of a tone is represented by a dash. The following exercise in both notations will illustrate. It may be sung as a round, in two, three, or four parts:



THEODORE F. SEWARD.

Key D.

d :m | s :s | m :s | d' :— | d' :s | d' .d' : d' | s :s | m :—

Morn - ing bells I love to hear, Ring - ing mer - ri - ly loud and clear.

After the complete Tonic chord is introduced, the teacher should call attention to the different characters or mental impressions of the tone. The pupils will quickly realize that *doh* is characterized by firmness and strength; that *me* has a gentle, quiet, restful quality; while *soh* is bright, ringing, and trumpet-like. This psychological study is highly important. It is one of the great advantages of the Tonic Sol-fa system that its direct study of tones, unhampered by the technicalities of the staff notation, gives full opportunity for developing this spiritual side of the art in the first stages of the learner's experience. Being a spiritual study, little children can not only comprehend it, but they will appreciate it more readily than adults. The way in which composers utilize the tone characters is shown by the following selections:

THE STRONG DOH.

HANDEL.

:s | d' :— :m .r | d :— :l | f :-.m : f | m :m

I know that my Re - deem - er liv - eth.

THE CALM AND RESTFUL ME.

MENDELSSOHN.

:d | m :— | f :r | d :— | —

O rest in the Lord.

SOH, THE BRILLIANT TRUMPET TONE.

WAGNER.

d :s :-.m | d :r :m | f :m :r | s-:- :- | - :- :- | - :- :-

It will be observed that the emphatic words "know" and "my" are placed by Handel upon the strong *doh*. No other tone of the scale could so re-enforce the emphasis of the sentence.

The foregoing lesson is in what is known as the *First Step* of the Tonic Sol-fa system. (The last three examples are merely illustrations.) The First Step includes the Tonic Chord in any key and all keys, and the simpler rhythmic forms. In the *Second Step* the tones of the Dominant Chord, *te* and *ray*, are introduced with more complicated rhythmic forms. In the *Third Step* the tones *fah* and *lah* are added, giving the Subdominant Chord and completing the scale. The diagram is a *true* representation of the scale intervals as indicated by the spaces between the tone names. (The English spelling of the syllables is used, and the more euphonious *te* is substituted for the sibilant *se*.) Space does not allow a description of the more complicated rhythmical forms.

m'
r'
d'
TE
LAH
SOH
FAH
ME
RAY
DOH
t,
l,
s,

The *Fourth Step* introduces chromatic tones and transition or temporary change of key, which in the staff system is incorrectly termed modulation. The staff notation does not advise the reader of key-changes. Hence, in music of a higher grade, the singer is at the immense disadvantage of

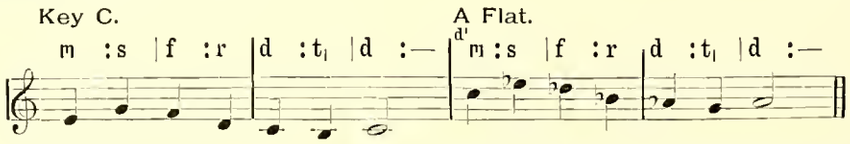
SCHLOESSER.

ÉCOLE DE CHANT.

seeing an array of chromatic signs when the tones are merely those of the diatonic scale in another key. The Tonic Sol-fa notation indicates the change by a simple device. The name (letter sign) of the tone in the original key, in smaller type, is placed at the left and a little above the line, followed by the name of the tone in the new key. The following illustration will make it clear:

MODULATOR.

d'	f'	
t	m	l
l	r'	s
s	DOH	f
f	TE	m
m	LAH	r
r	SOH	d
d	FAH	t,
t,	ME	l,
l,	RAY	s,
s,	DOH	f,
f,	t,	m,
m,	l,	r,
r,	s,	d,



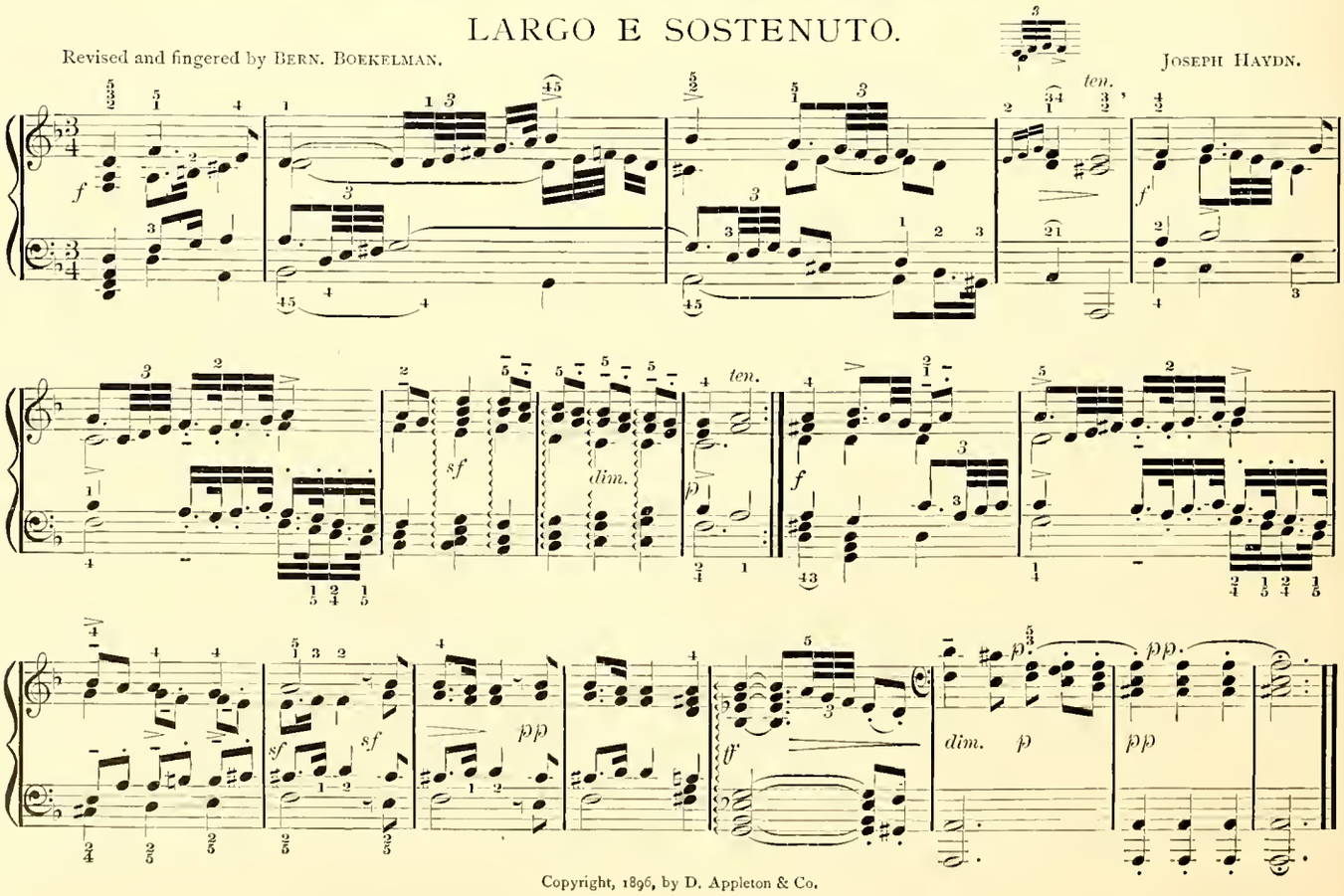
The last two measures of the staff appear like a difficult chromatic phrase. The Tonic Sol-fa rendering is an interpretation. It gives an exact history, showing that the first two measures are merely repeated in another key.

Pupils are trained in the study of transition by the use of *modulators* like those represented at the side of the page. This is the first and simplest of the series. It gives the scale with chromatic tones and the sharp or dominant key in the right-hand columns, and the flat or subdominant key in the left-hand columns. As the subject develops, larger modulators with more keys are introduced till the circuit of keys is completed, the extreme right-hand column in connection with the extreme left-hand column showing the enharmonic change. The minor scale in its various forms, and also all possible key-changes, are taught in the fifth and sixth steps of the system. Thus the Tonic Sol-fa notation not only affords a philosophical basis for elementary study; it is also a clear and rational interpretation of all the higher truths of the art.

NOTE.—The Tonic Sol-fa system was invented by Miss Sarah Glover, of Norwich, England, and brought to perfection by the Rev. John Curwen, a Congregational minister, of London. All the oratorios, masses, cantatas, English and German glees, etc., are printed in this notation in England.

LARGO E SOSTENUTO.

Revised and fingered by BERN. BOEKELMAN. JOSEPH HAYDN.



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FRED. MORGAN.

IN THE GLOAMING.

APRÈS LE COUCHER DU SOLEIL.

(MÉDITATION.)

Joseph Joachim Raff, born in Lachen on Lake Zurich, May 27, 1822; died June 25, 1882, in Frankfort on the Main. Modern romantic school.

Revised and fingered by BERNARD BOEKELMAN. Op. 75. No. 5.

Andante.
Cantando.
p
Sempre Ped.
p
simile.
crescendo.
poco.
f
p
mf
pp
quasi trillo.
p
mf
f

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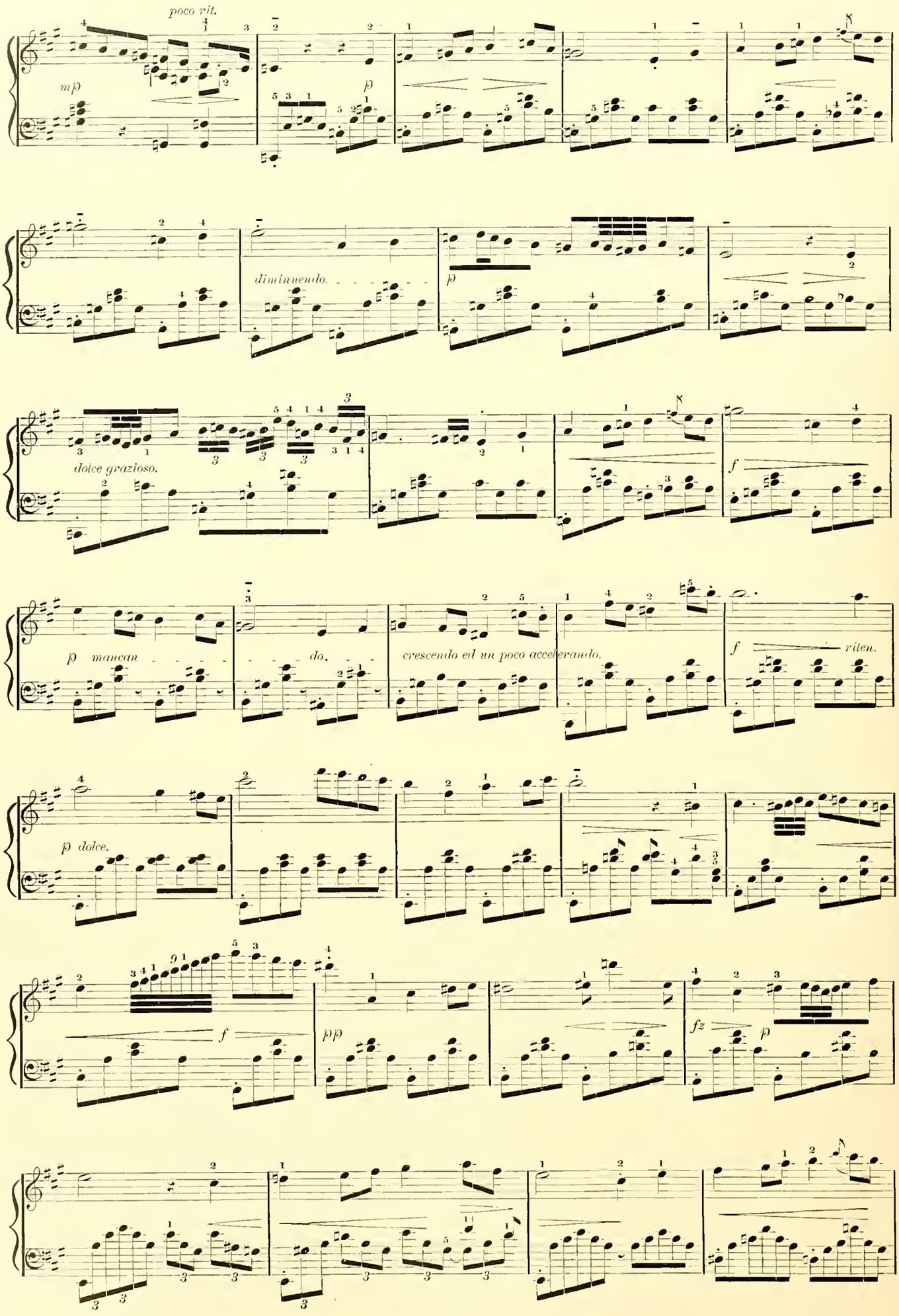
poco rit.
mp
p
diminuendo.
p
dolce grazioso.
f
p mancan
do.
crescendo ed un poco accelerando.
f
riten.
p dolce.
f
pp
fz
p

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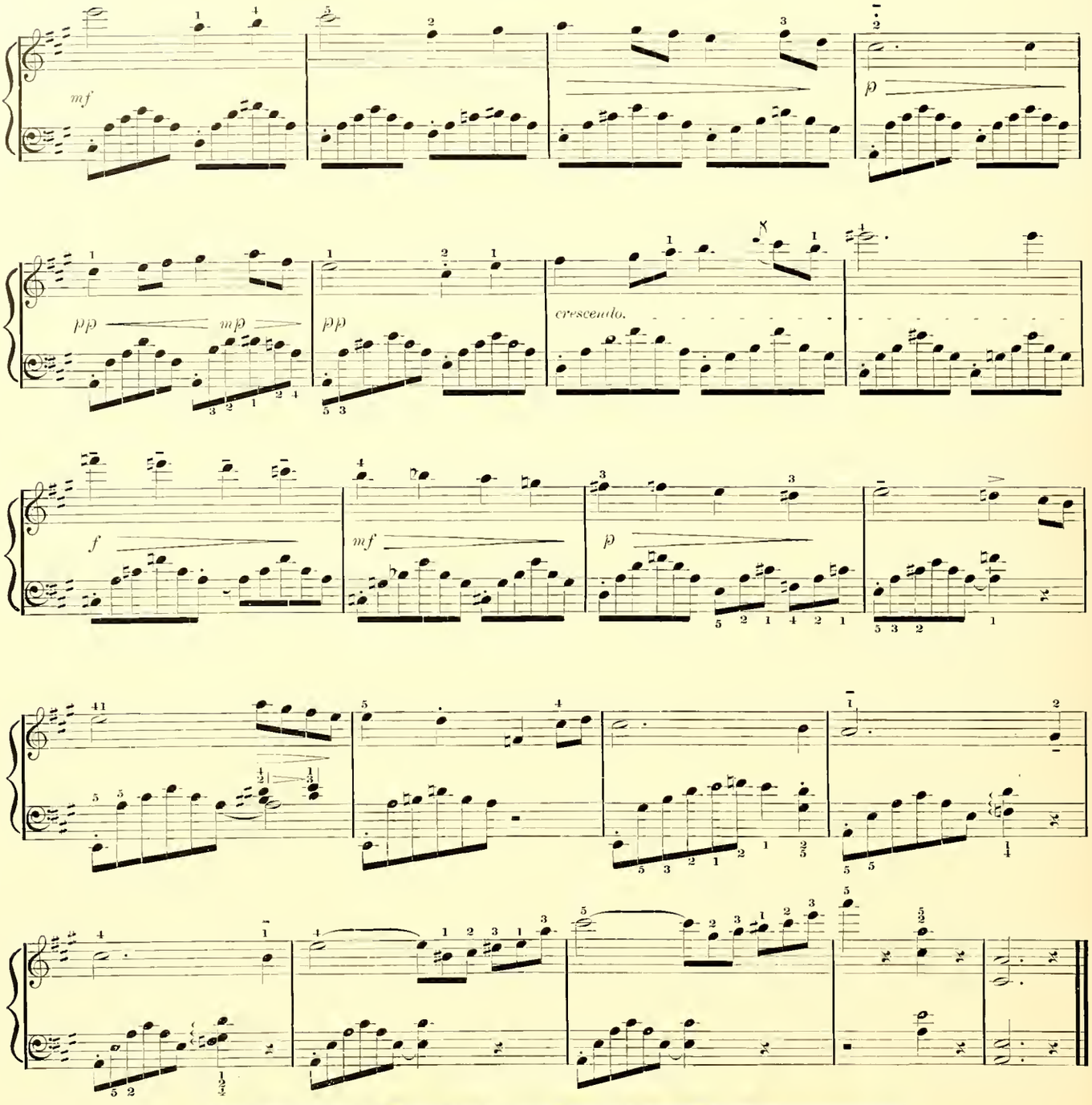
Song Without Words

From a painting by Irving R. Wiles

ORCHARDSON.

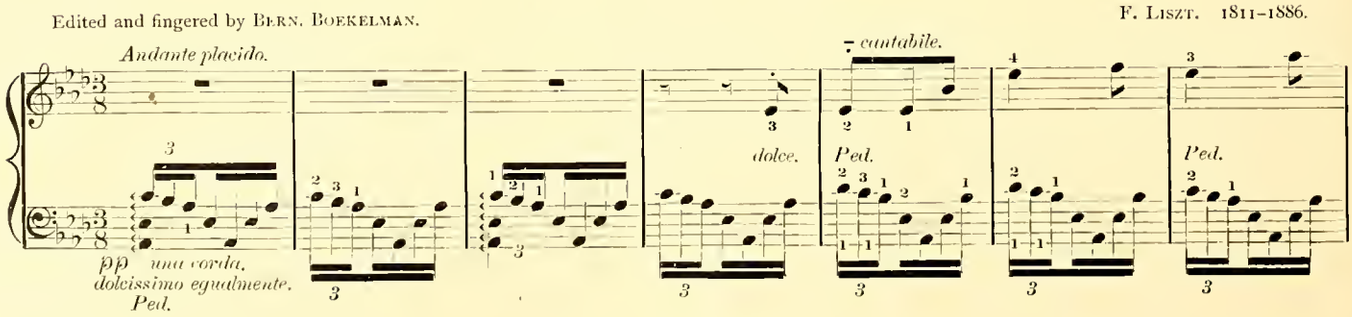
HER MOTHER'S VOICE.



AU LAC DE WALLENSTADT.

FROM THE ANNÉES DE PÈLERINAGE.

Edited and fingered by BERN. BOEKELMAN. F. LISZT. 1811–1886.



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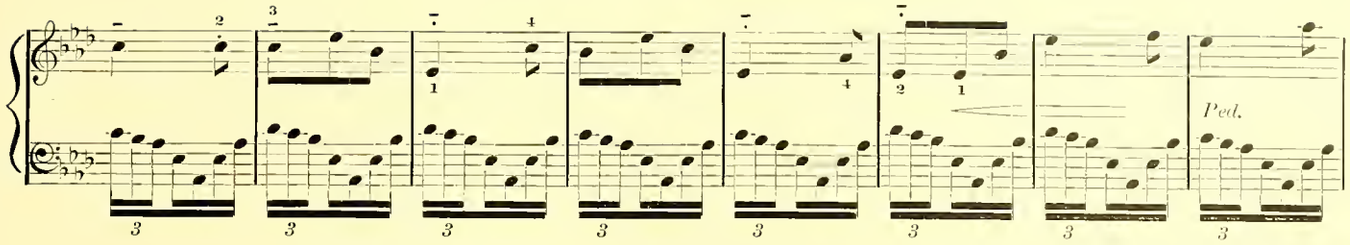
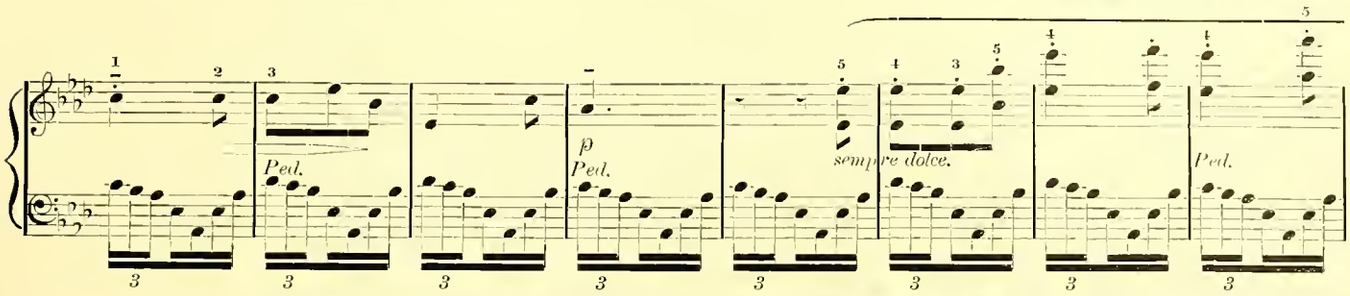
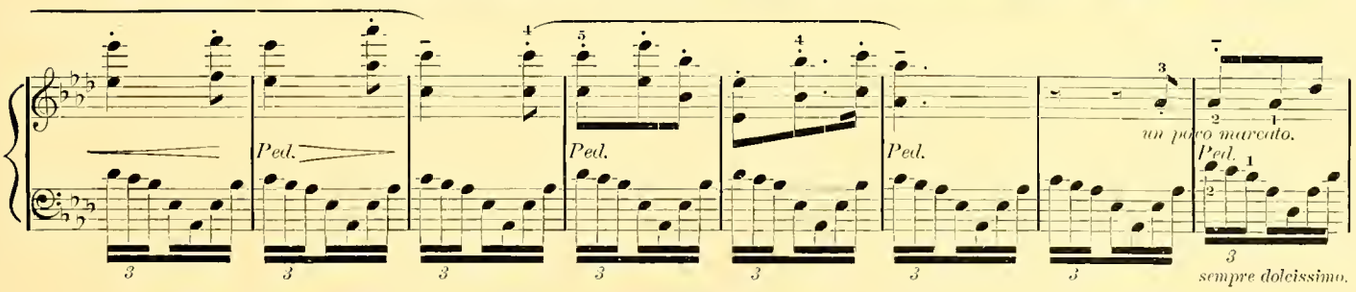
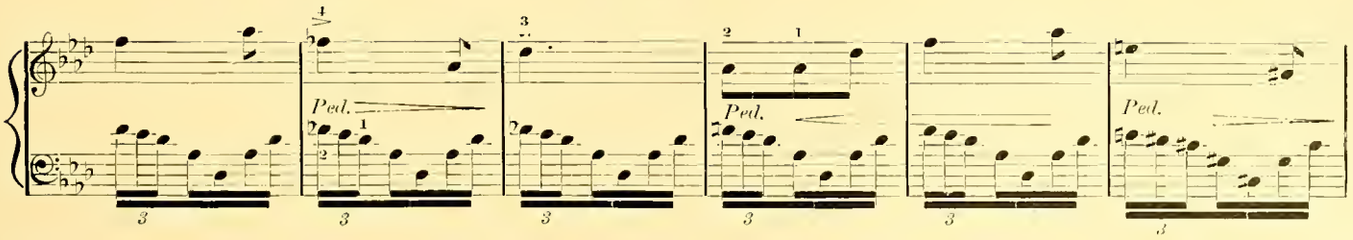
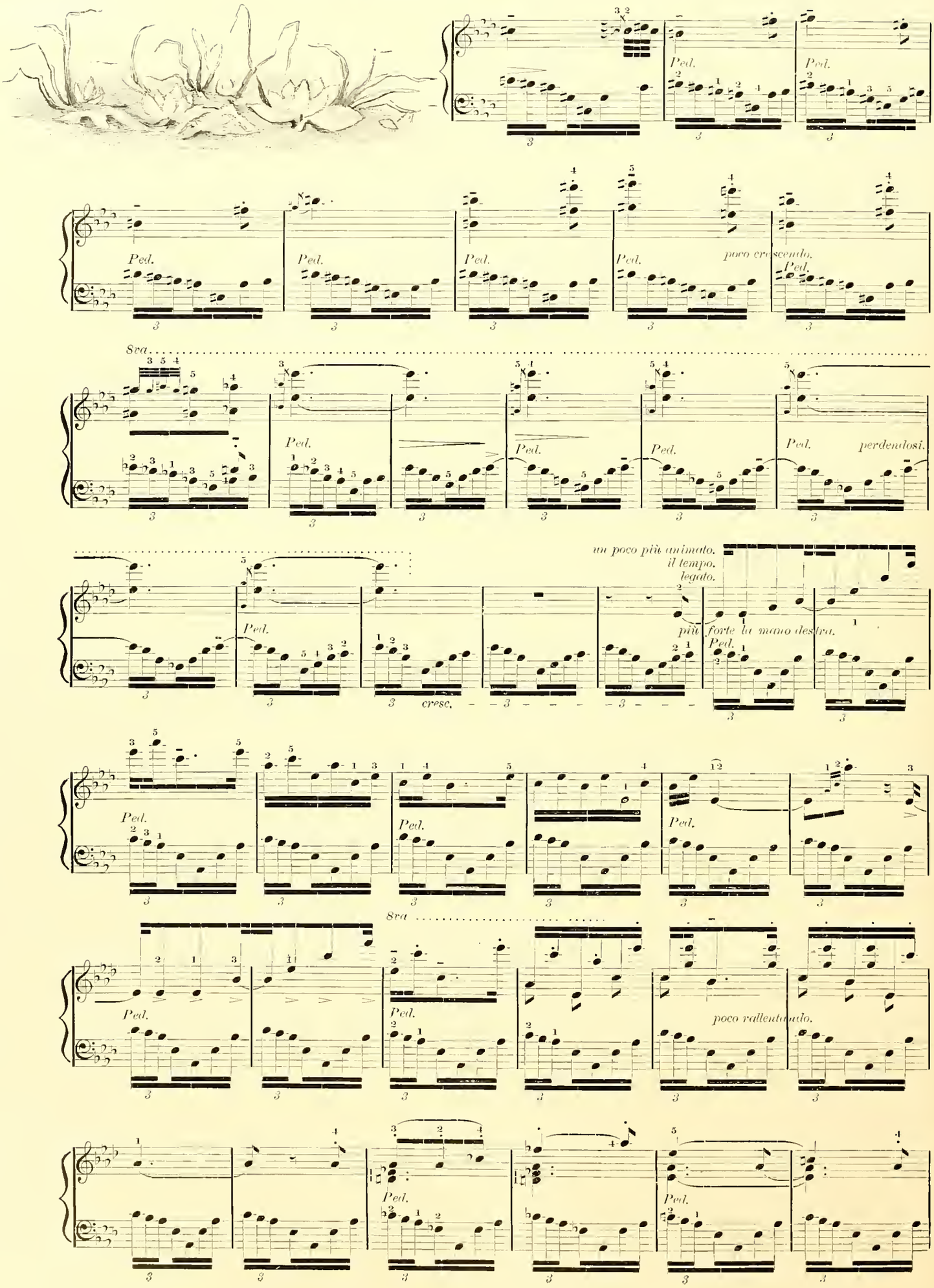




BURNE JONES. SEA NYMPH. Photographed by HOLLYER.






Ped.
poco crescendo.
8va
perdendosi.
un poco più animato.
il tempo.
legato.
più forte la mano destra.
cresc.
poco rallentando.

Ped.

Ped.

Ped.

Ped.

radolcente.

smorzando.

8va

sempre dolcissimo.

Ped.

Ped.

Ped.

loco.

8va

loco.

Ped.

Ped.

mancando.

ppp

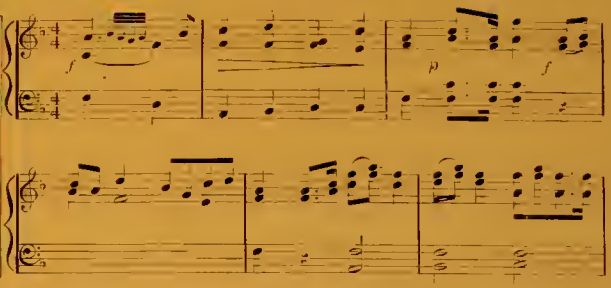
BATES. Photographed by HOLLYER.

ENDYMION.

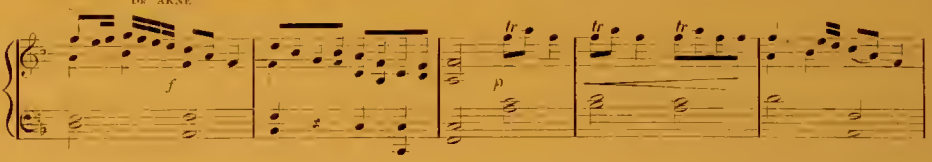
WHERE THE BEE SUCKS.

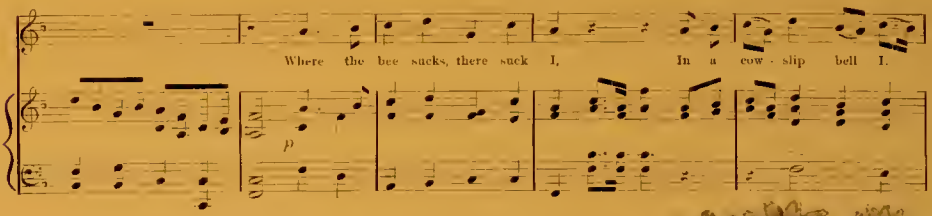
Words by SHAKESPEARE. Dr. ARNE.

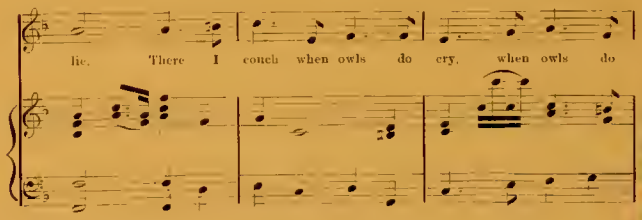
From the collection of ALFRED LITTLETON, Esq.

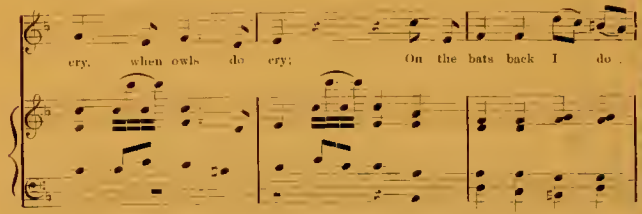


Dr. ARNE.

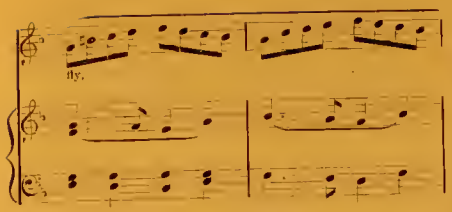


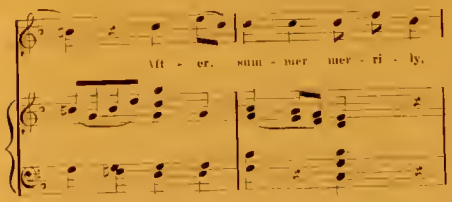




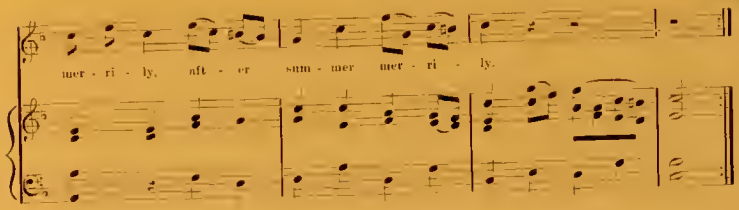


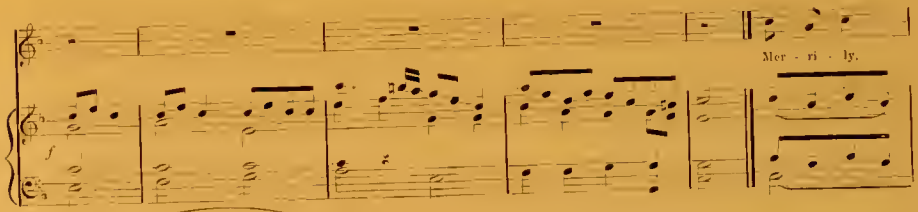
From "Albums of English Song"
By permission of Novello, Ewer & Co

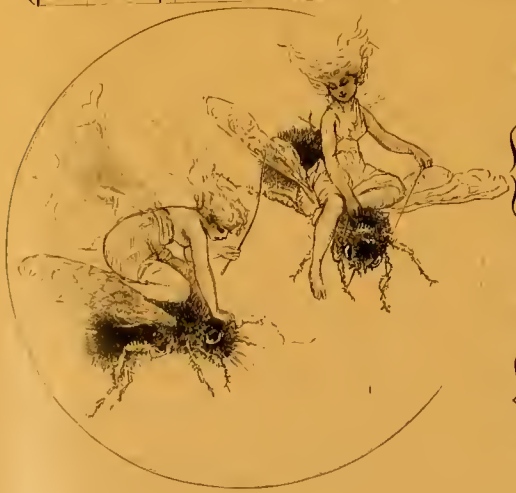

ly.

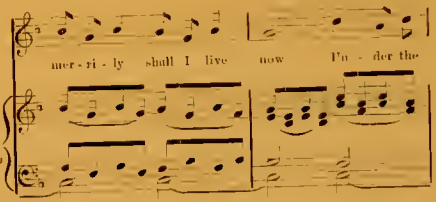

aft - er. sum - mer mer - ri - ly.

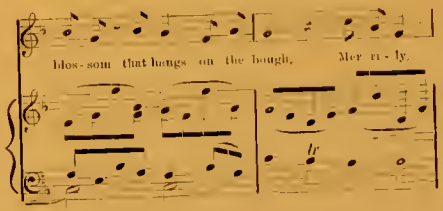
WILD BEE GARDEN

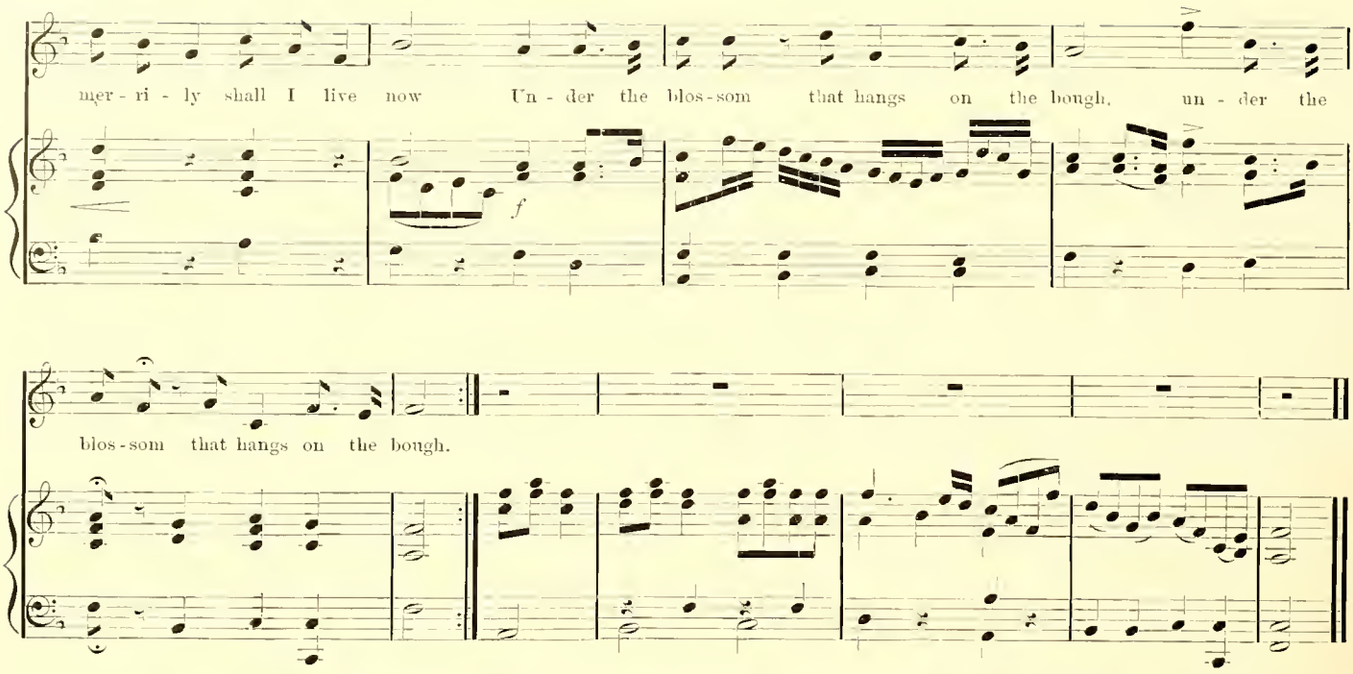

mer - ri - ly. aft - er sum - mer mer - ri - ly.


Mer - ri - ly.



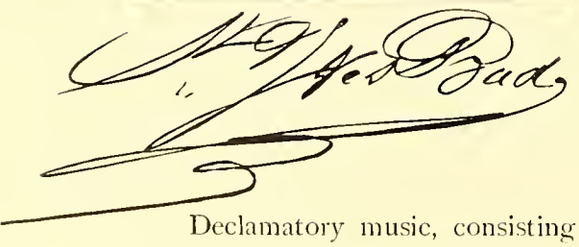

mer - ri - ly shall I live now Un - der the


blos - som that hangs on the bough, Mer ri - ly.



CLASSIC MUSIC THE FOUNDATION OF GOOD SINGING.

By ST. YVES BAX.*



As a pupil of the school of Garcia, which produced Tamburini, Mario, Lablache, Grisi, Malibran, Viardot-Garcia, and Sontag, I adhere to its traditions, which guided most of the celebrities that adorned the beginning of this century. There are still in existence capable instructors to whom can be intrusted the task of educating singers, if only the requisite industry, perseverance, and time are at hand. Time is of the utmost moment, though nowadays many youthful artists, after hastily acquiring a few notions of music, straightway set about mastering parts. This is all wrong. The voice must first be rendered supple by graduated and protracted practice, or nothing good will ever be accomplished.

As modern music does not contain much that is difficult in respect to the mechanism of the voice, many pupils are inclined to neglect the study of mechanism. Thus it happens that the artists of the past would have interpreted with great facility the music of to-day, while the singers of our period are nonplussed when brought face to face with the vocal difficulties of old-time measures exacting great virtuosity on the part of the executant. Study should be largely directed toward the music of the past, and notably toward Mozart's. When this music can be adequately rendered, all else is easy.

Declamatory music, consisting mainly of recitative, appeals rather to the voice of speech than to the voice of song; it injures speedily the timbre of a fine voice, impairs its charm, and damages

* M. St. Yves Bax is identified with the Paris Conservatoire, and enjoys an excellent reputation as a teacher.

L. Fortunski. Photographed by Franz Hanfstaengl.

RETURN FROM THE FESTIVAL.

the smooth softness of the singer's delivery. The youthful student should never busy himself with the declamatory *genre*, in the literal sense of the term, until his voice shall have attained the necessary solidity. The greatest qualities that a singer should endeavour to attain are *la tenue* (firmness and elegance of delivery), and a perfect connection of tones; the learner should strive to imitate the violin and the 'cello, the singing instruments *par excellence*.

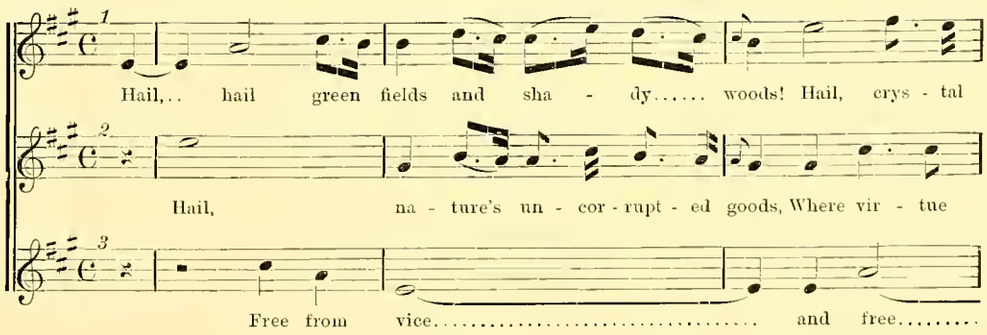
Modern music, which certainly embodies very interesting harmonic combinations, is not helpful to the voice, which is treated like an instrument in the orchestra, and often without regard to its powers. Instruments are written for with a view to their respective capabilities; the human voice, the most delicate and capricious of all instruments, should be dealt with in like manner.

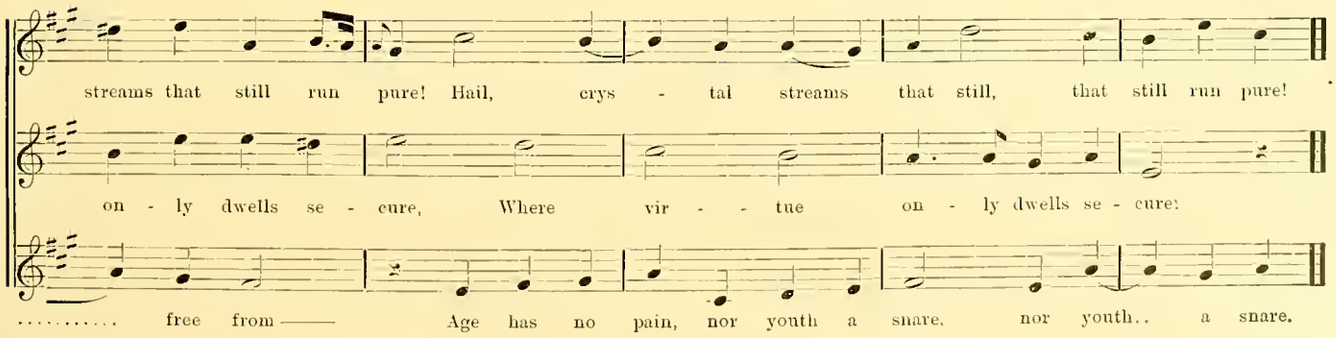
Gluck once spoke of "the statue on the stage and the pedestal in the orchestra"; the reverse often occurs nowadays. The luckless singer frequently strives to overtop too elaborate instrumentation, and the outcome is impairment of the freshness of the voice. Once this freshness departed it will never return, and the student, to emit tone, must depend upon effort—*pousser*—and accept the consequence.

HAIL! HAIL, GREEN FIELDS!

A "CATCH."

Dr. Greene.





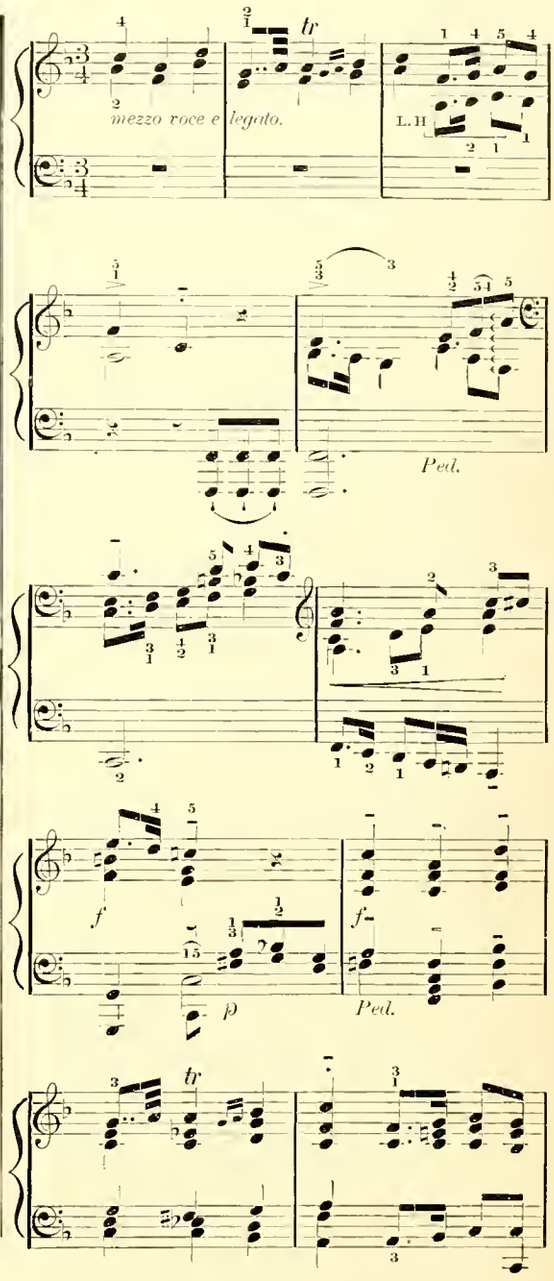
ADAGIO.

FROM FIRST SONATA IN C MAJOR.

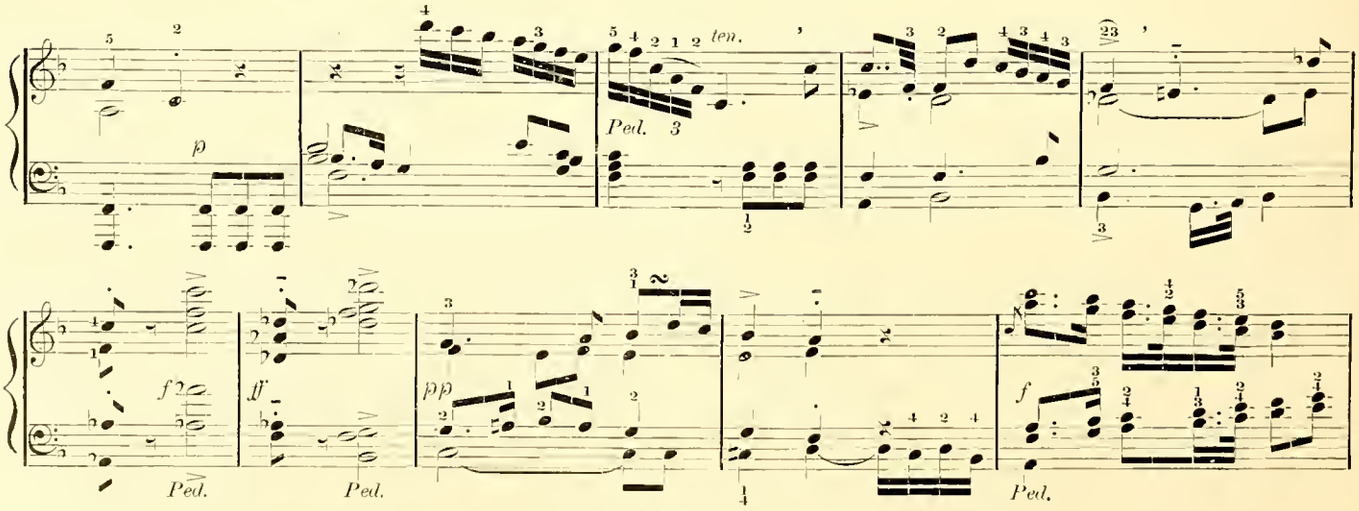
Carl Maria von Weber, born in 1787 in Eutin, Austria, died in London, June 4, 1826. The composer of "Der Freischütz," which laid the foundation of German romantic opera.

Revised after LISZT'S Edition, and fingered by BERN. BOEKELMAN.

J. C. HERTERICH. Permission of Berlin Photographic Co.



ADAGIO.



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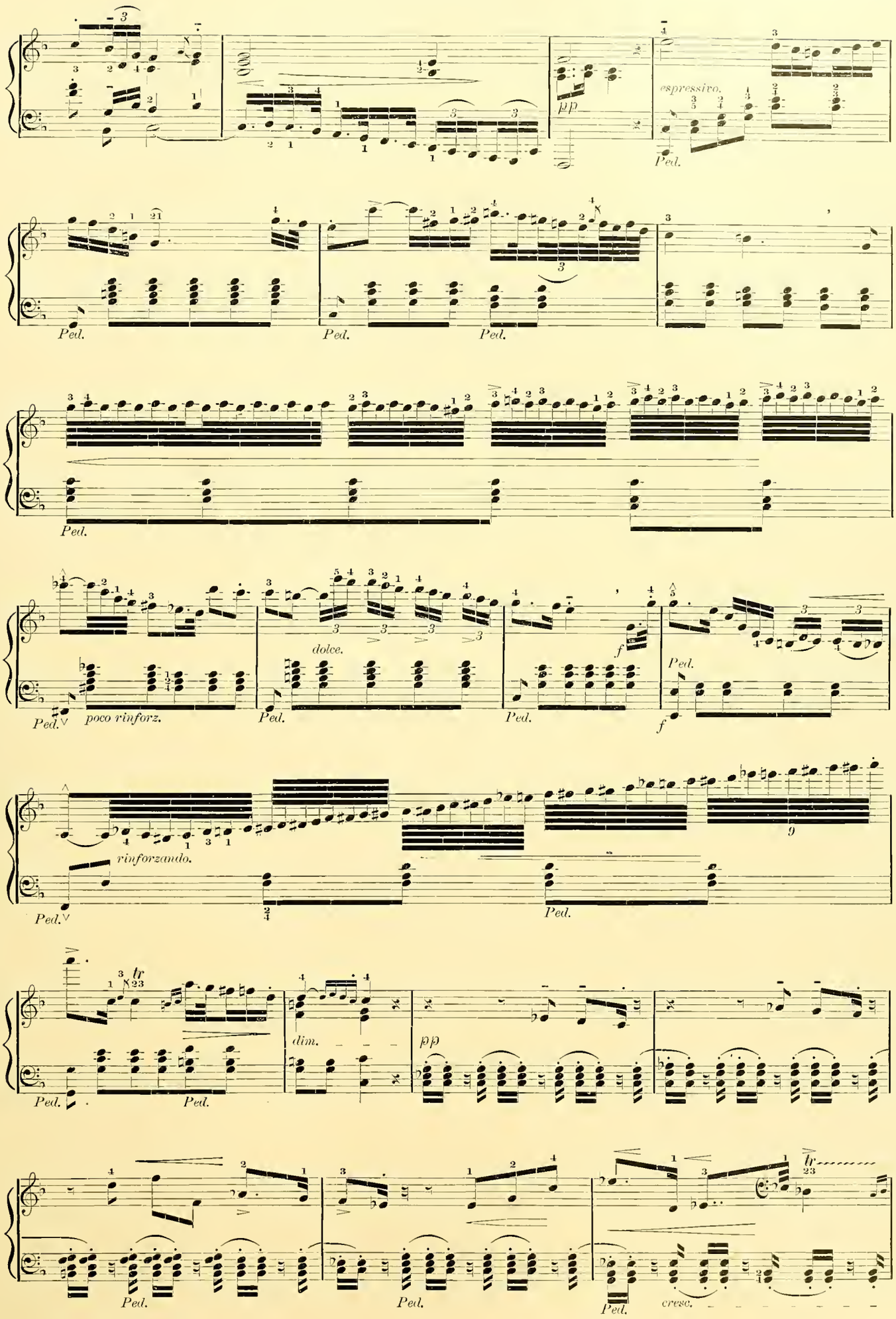
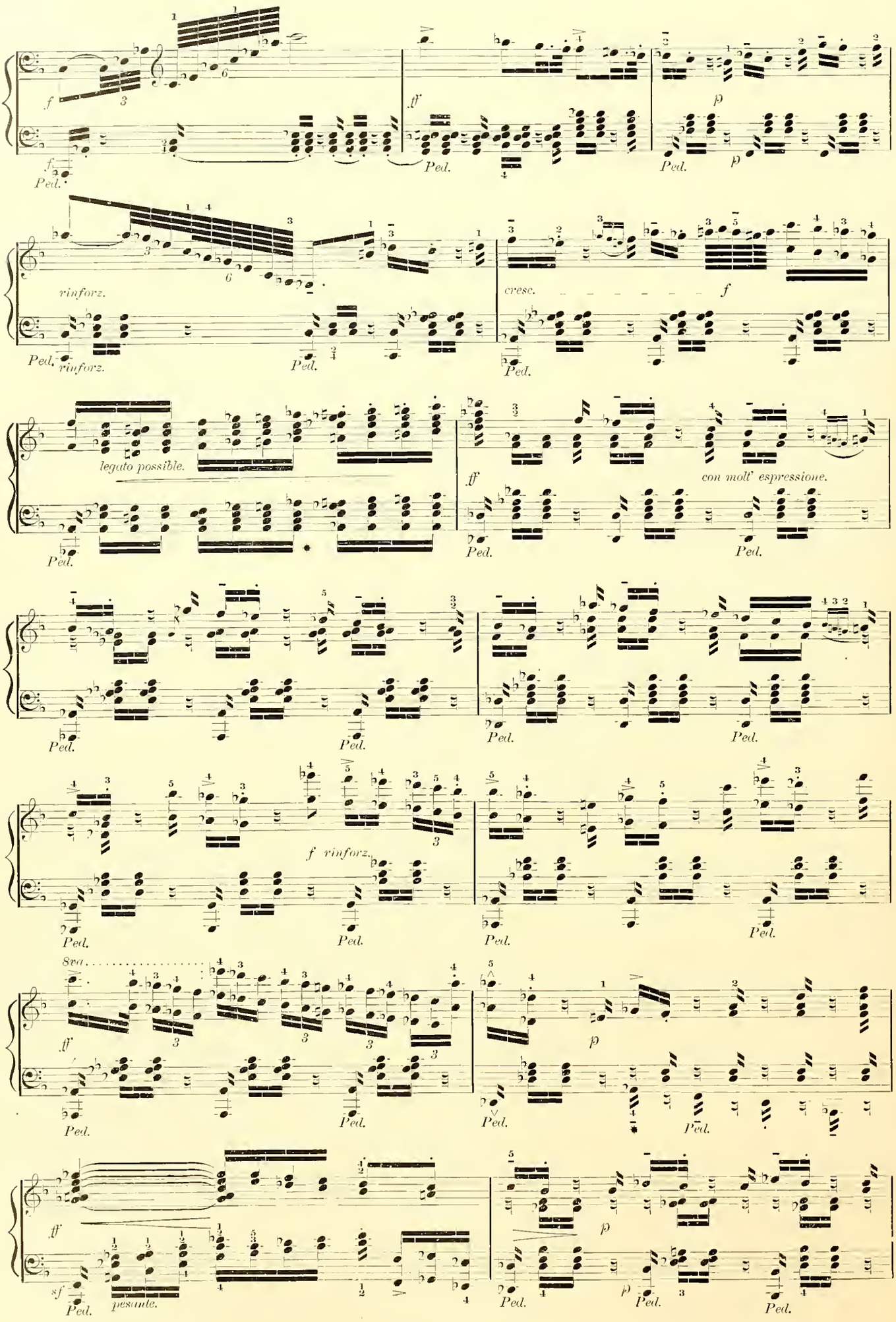
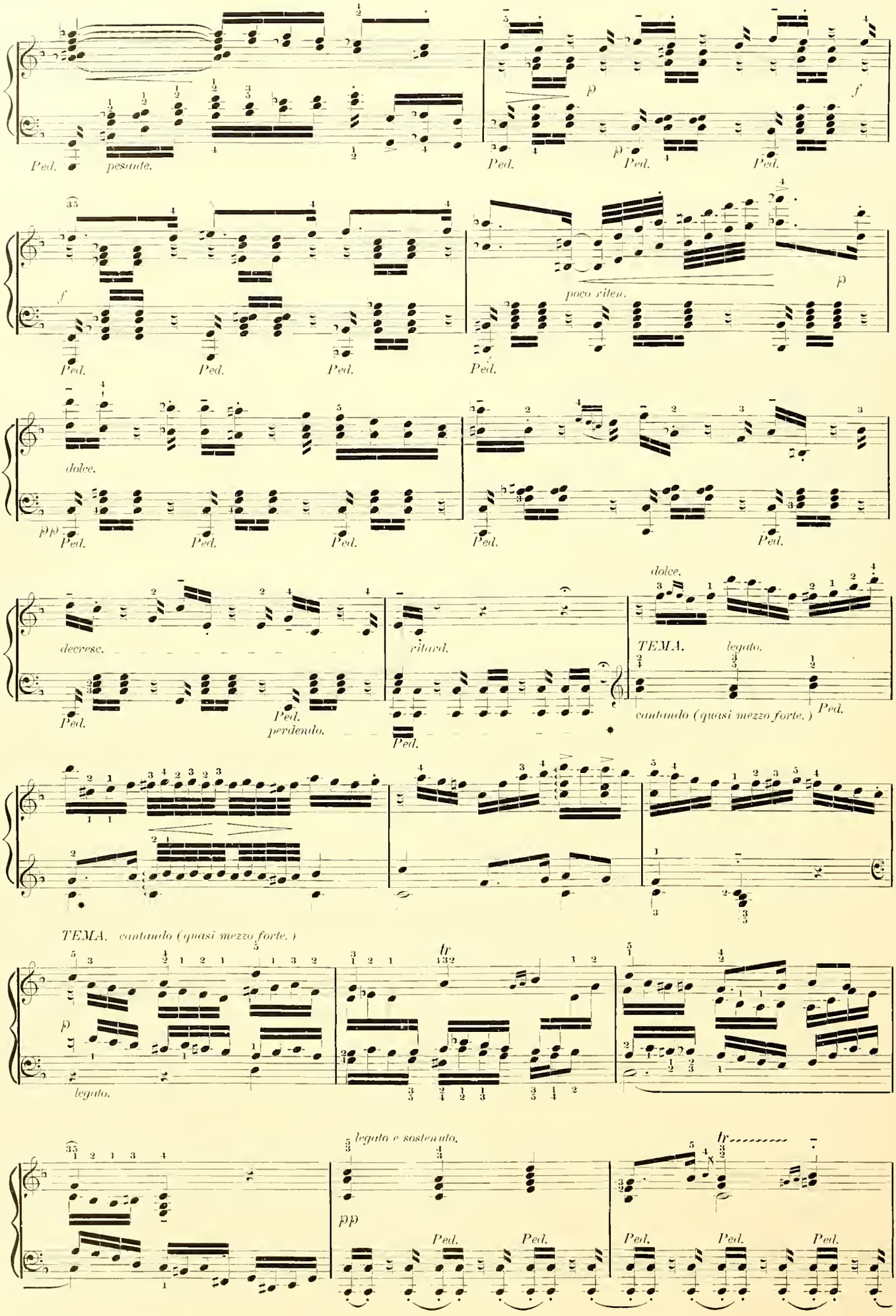

espressivo.
pp
Ped.
poco rinforz.
dolce.
f
rinforzando.
tr
dim.
pp
cresc.


f
ff
p
Ped.
rinforz.
cresc.
legato possible.
con molt' espressione.
f rinforz.
8va
sf
pesante.

MME. MARCELLA SEMBRICH AS VIOLETTA.

ALBERT MOORE. Photographed by HOLLYER.

THE QUARTETTE.


Ped.
pesante.
p
f
poco riten.
dolce.
pp
decresc.
ritard.
TEMA.
legato.
cantando (quasi mezzo forte.)
perdendo.
tr
legato e sostenuto.

Ped. Ped. f Ped. legato.

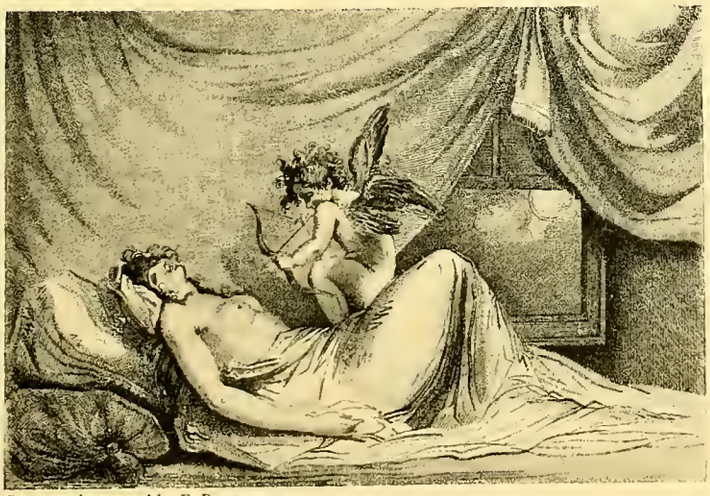
tr cresc. f

rinforzando. descresc. p

Ped. pp Ped. Ped.

tr perdendoso e ritard Ped. Ped. morendo.

I ATTEMPT FROM LOVE'S SICKNESS TO FLY.



Drawn and engraved by F. Bartolozzi.

Words by Sir Robert Howard. Henry Purcell.

p Andante.

I at - tempt from love's.. sick - ness to

pp

From the arrangement of William H. Cummings, "Twelve Songs by Purcell." By permission of Novello, Ewer & Co.

End of 1st verse.

p *p* *rall.*

fly ..... in vain, Since I am my-self, my own fe-ver, since I am my-self, my own fe-ver and pain.

rall.

f a tempo. *p* *f* *rall.* *D. C.*

No more now, no more now fond heart With pride no more swell, Thou canst not raise forces, thou canst not raise forces e-nough to re-bel.

a tempo. *pp* *rall.*

2d verse. f *dim.*

For love has more pow'r and less mer-cy than fate, To make us seek ru-in, to

f *p*

rall. *pp*

make us seek ru-in and love those that hate. I at-tempt from love's sickness to fly..... ..... in vain, Since I am my-

rall.

p *rall.*

self, my own fe-ver, since I am my-self, my own fe-ver and pain.

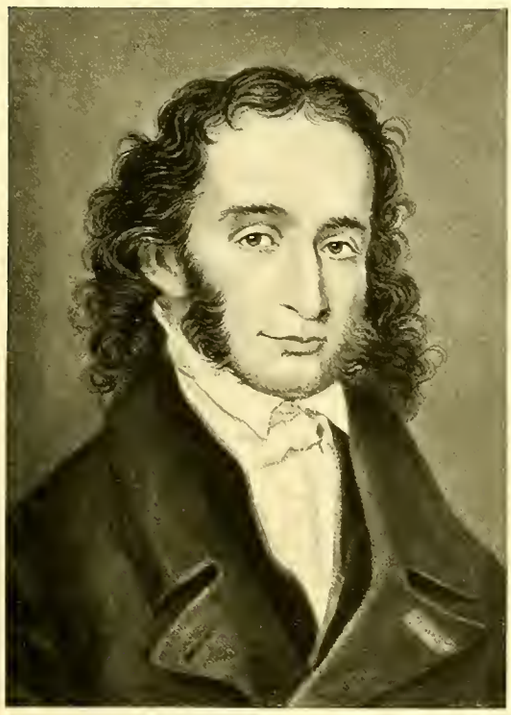
rall. *colla voce.*

Drawn and engraved by F. Bartolozzi. From the collection of M. Bovi.

CAPRICE CÉLÈBRE D'APRÈS PAGANINI.

Revised and fingered by BERN. BOEKELMAN.

ROBERT SCHUMANN. Op. 3. No. 2.



NICOLO PAGANINI.

Allegretto.

p dolce.

f

f

f

p

1st Ending.

f

2d Ending.

f

3d Ending and Coda.

FINE.

2d time omit to Fantasia.

legato. *mf*

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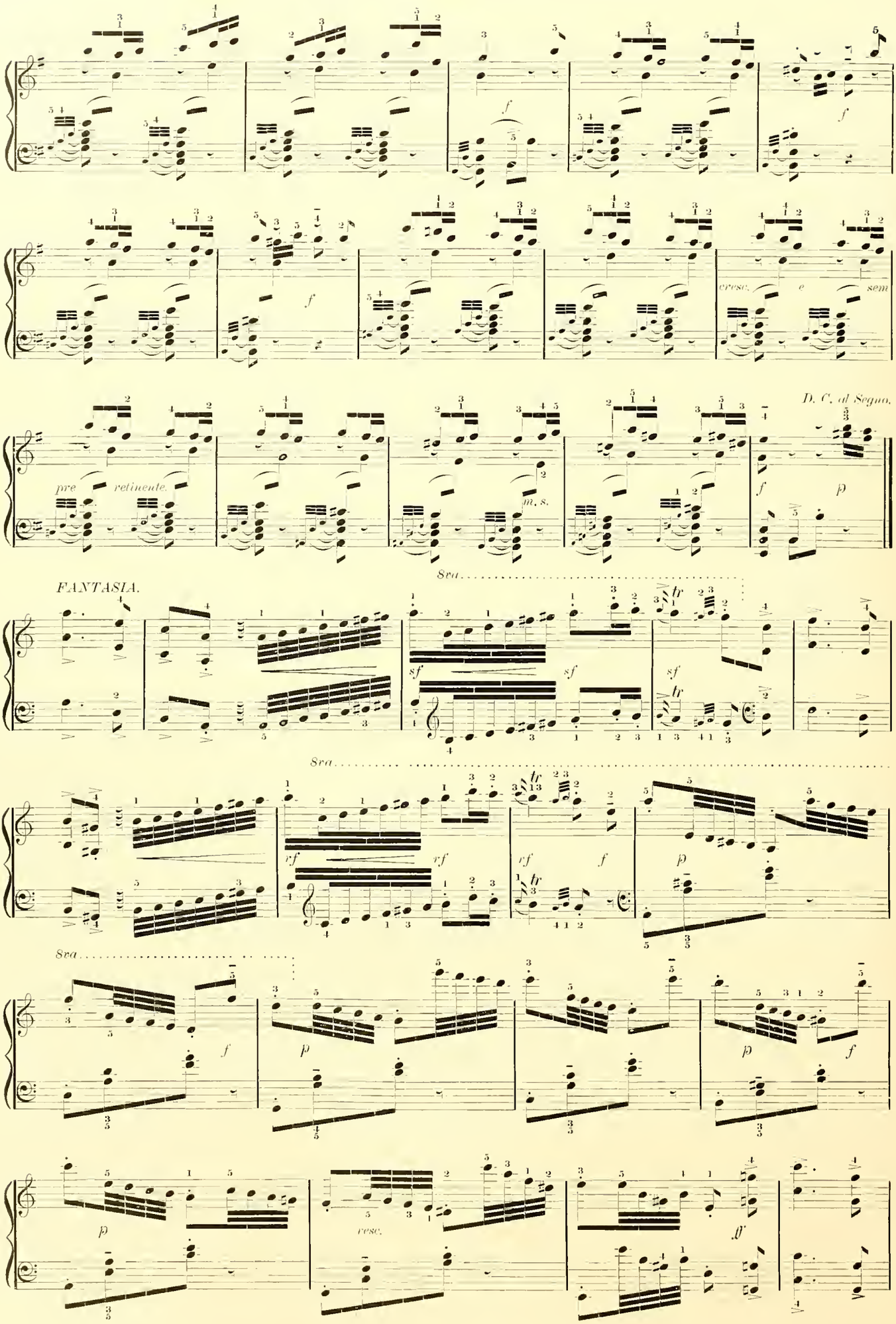
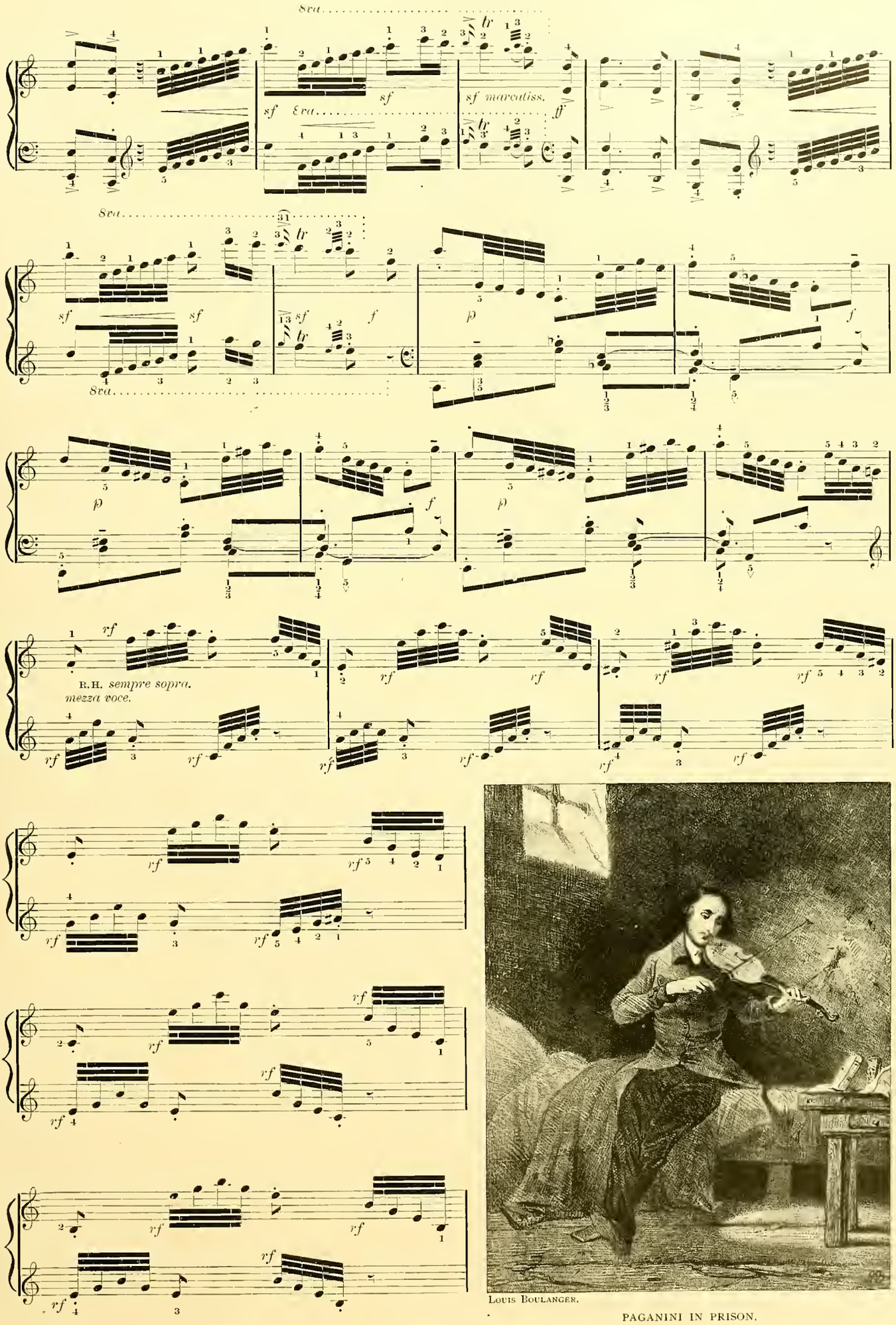
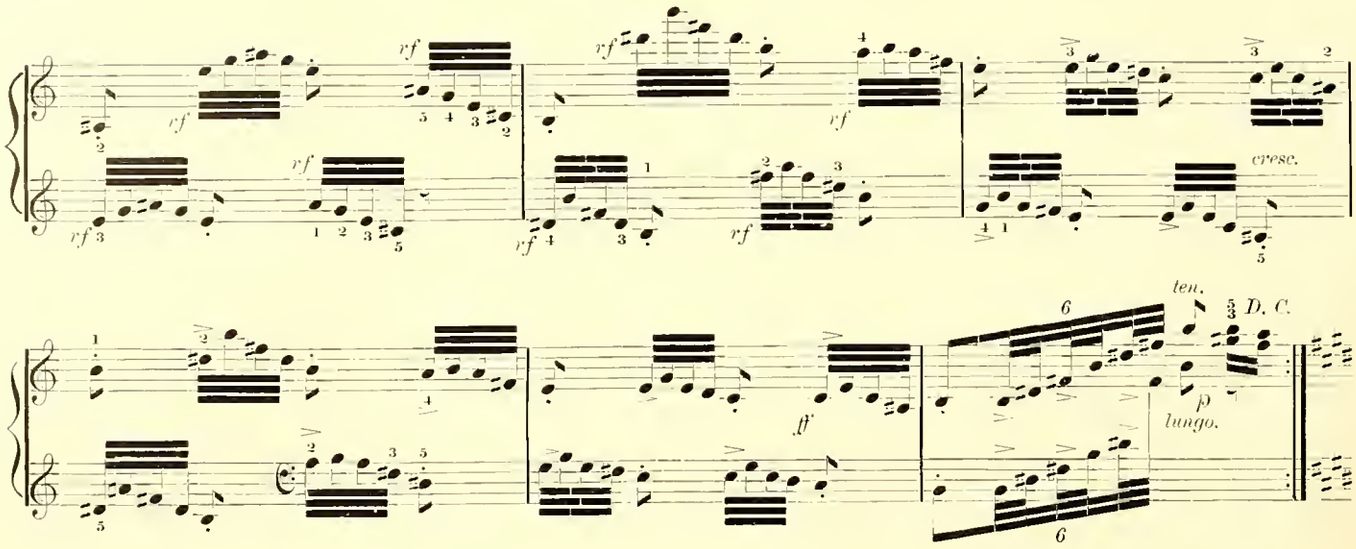
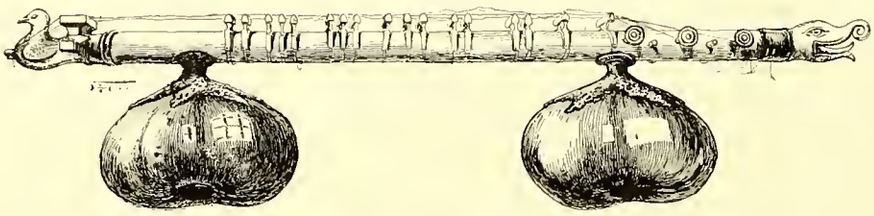

f
f
f
cresc. e sem
pre retinente.
m. s.
D. C. al Segno.
f
p
FANTASIA.
8va
sf
sf
sf
tr
tr
8va
rf
rf
rf
f
tr
p
8va
f
p
p
f
p
cresc.
ff



Louis Boulanger.

PAGANINI IN PRISON.





VARIETIES OF THE OPERATIC VOICE.

By MADAME MARIE SASSE.

MADAME SASSE AS SELIKA.

FOR many years the art of song has declined. The opera houses of the period are vastly inferior to those of the past, and few modern celebrities and stars would rank with those that flourished a quarter of a century ago. Where are now such artists as Mmes. Miolan-Carvalho, Marie Cabel, Vandenheuvel-Duprez, Patti, Nilsson, and so on?—admirable light songstresses, whose grand style and flawless execution delighted audiences of connoisseurs? Where are the prima donnas that can sing "Les Huguenots" without a cut, and interpret with equal facility the broadest of measures and the most florid *vocalizzi*? The *falcon dramatique*, to give its technical name to the order of songstresses to which I belonged—it will be remembered that I "created" Selika—has quite disappeared. Why has all this come to pass? Because, I opine, of the superabundance of incompetent teachers, who ruin the artist in the course of his or her studies. Students preparing for the stage should work only with teachers having themselves been prominent on the boards, the men with male instructors, the women with women. Modern music in general has rare advantages as a school of melodic style, but it does not develop the voice. Wagner's music, however, develops the voice—especially the female voice—in respect to volume of tone, but not in respect to range. The influence of modern music upon the art of song in the immediate future is not easily estimated. I apprehend, though, that the decadence of the art will become still more marked; for when the few aged teachers now with us shall pass away, I doubt if their successors will accomplish much. One of the greatest of misfortunes is the superficial knowledge of the average instructor, who mistakes a contralto for a *falcon*, a light songstress of grand opera for a light songstress of comic opera, and a *Galli-Marié* for a *dugazon*.

The declamatory style is one thing, and pure song another; each must be taught in a different way. The teacher must decide, from the voice as used in conversation, to which of the two styles

the student is best suited. I strongly deprecate overwork: two hours a day devoted to practice are amply sufficient. In emphasizing once more the advisability of choosing an instructor who has won renown on the stage, I have in mind the value of the impression of a powerful individuality upon the student. Tradition plays so large a part in music that this impression is most desirable, and I was much flattered by a little incident that occurred at Marseilles, two years back, when a gentleman, seated beside Miss Minnie Tracy, complimented her upon her performance of Valentine, and added that it recalled to him Mme. Marie Sasse. He never suspected, it seems, that Mme. Sasse was Miss Tracy's teacher.

MADAME MARIE SASSE.

PRELUDE.

Fingered by Fanny Morris Smith.

F. Chopin. Op. 28. No. 20.

Largo.

Sempre Legato. *ff*

p

ritenuto.

pp

cresc.

Ped.

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RUSTIC SONG.

Edited by BERN. BOEKELMAN.

SCHUMANN.

A. LINS. Photographed by FRANZ HANFSTAENGL.

Im mässigen Tempo.
Moderato. ♩ = 80.

p *Un poco marcato.*

Ped. ✱

Ped. ✱ *Ped.* ✱

SONG WITHOUT WORDS.

mf *(Quasi Coro.)*

Ped. ✱ *Ped.* ✱ *Ped.*

p *p*

p

Ped. ✱ *Ped.* ✱ *mf*

(Quasi Coro.)

Ped. ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱

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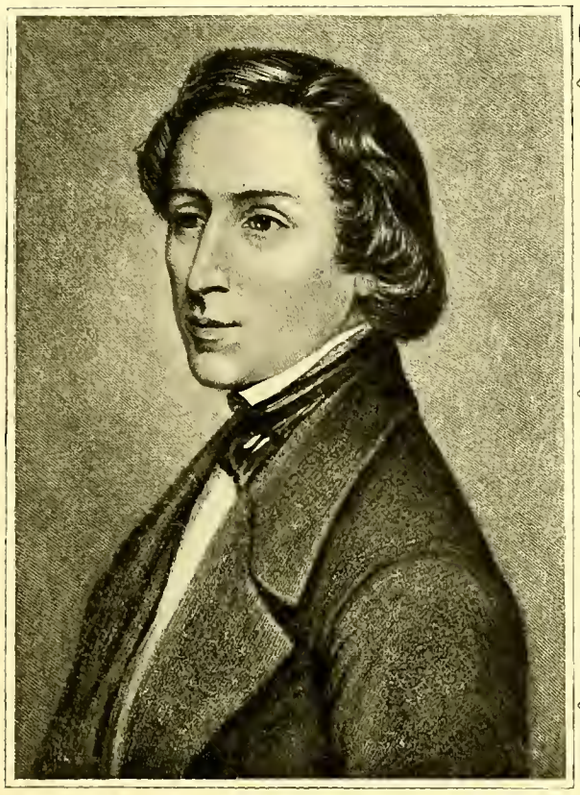
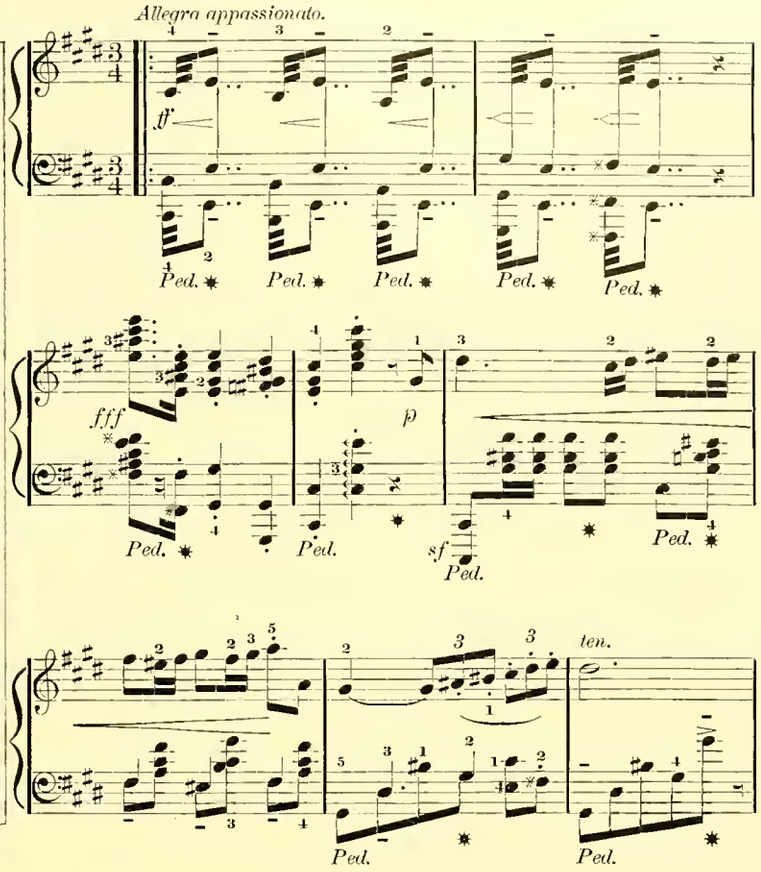
POLONAISE.

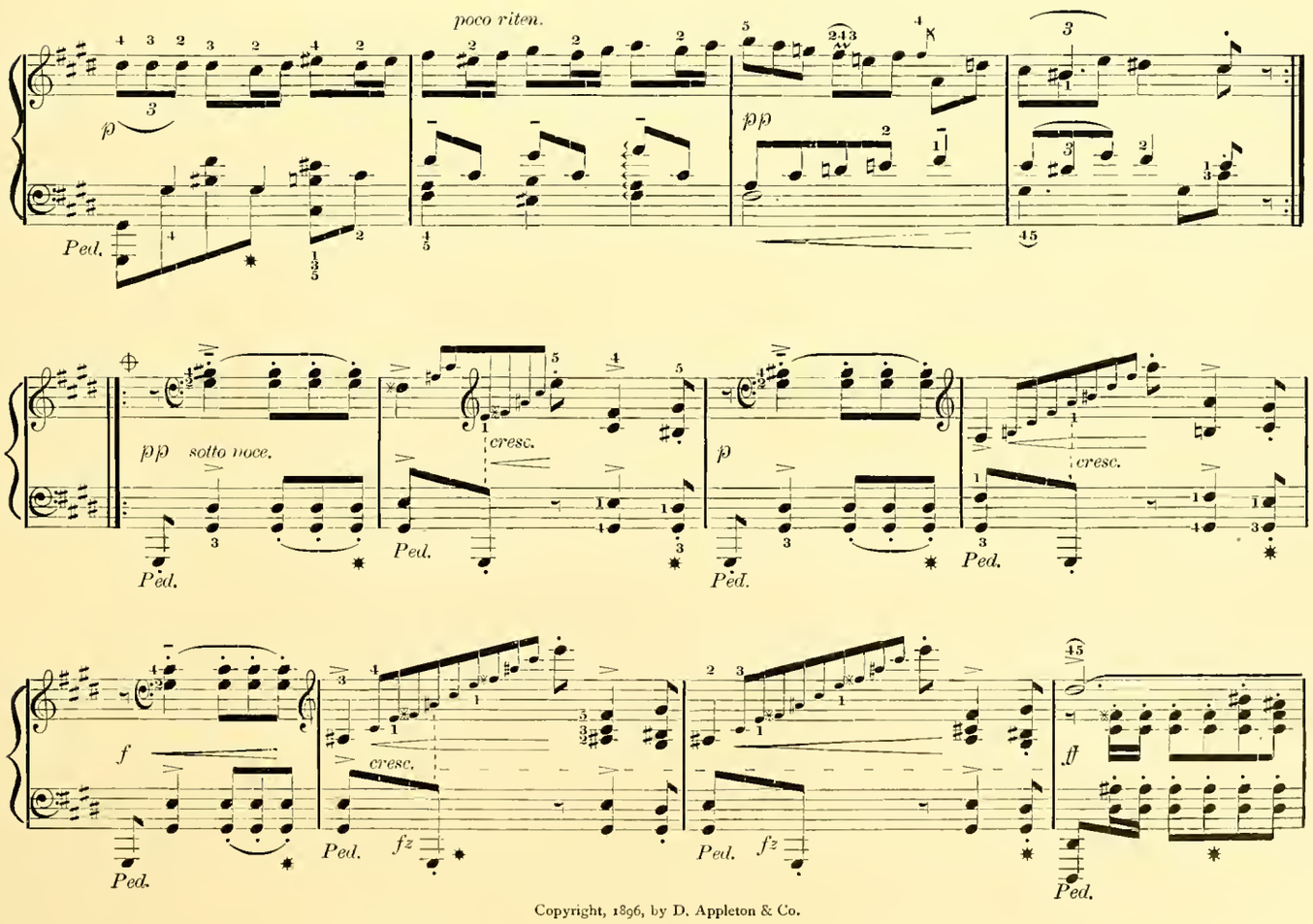
Frédéric François Chopin, born March 1, 1809, in Zelazowa Wola, near Warsaw, Poland; died in Paris, October 17, 1849.

à Mr. J. Dessauer. Op. 26. No. 1.



FRÉDÉRIC FRANÇOIS CHOPIN.





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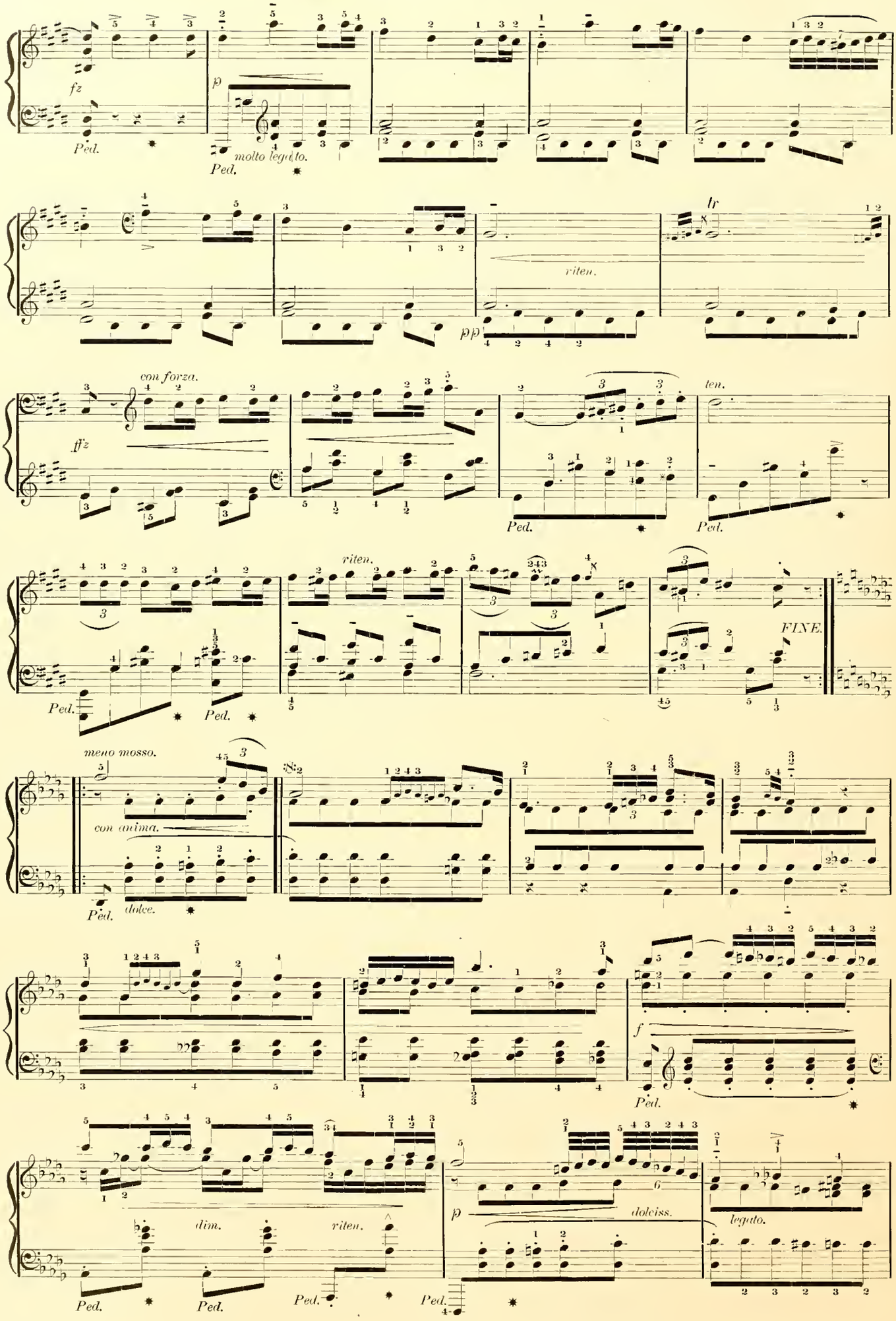
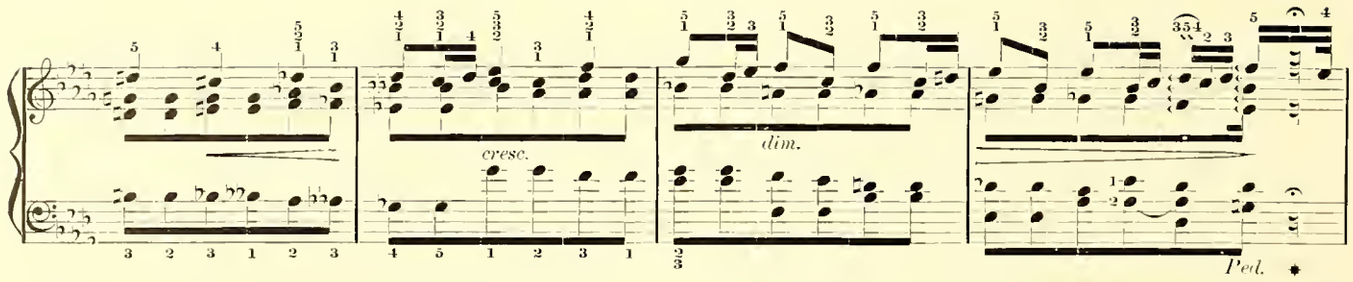
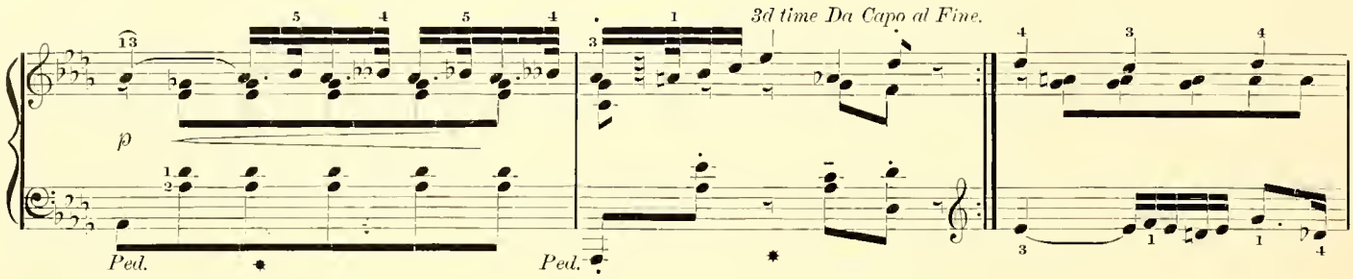
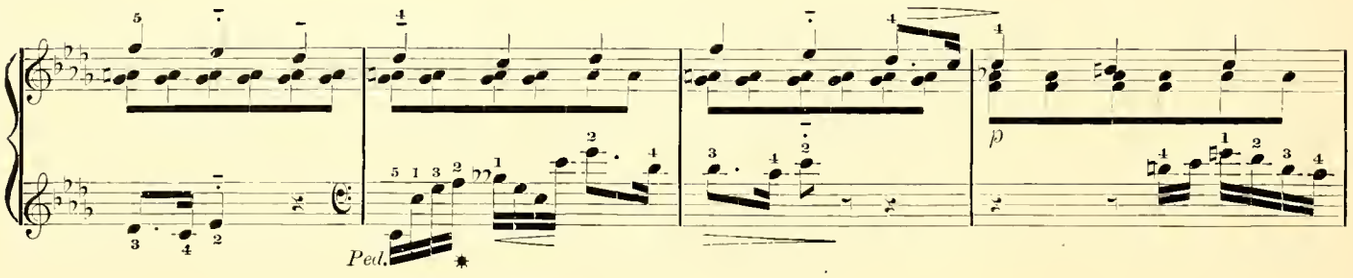

fz
p
molto legato.
Ped.
riten.
pp
tr
con forza.
ffz
ten.
riten.
FINE.
meno mosso.
con anima.
dolce.
f
dim.
riten.
p
dolciss.
legato.

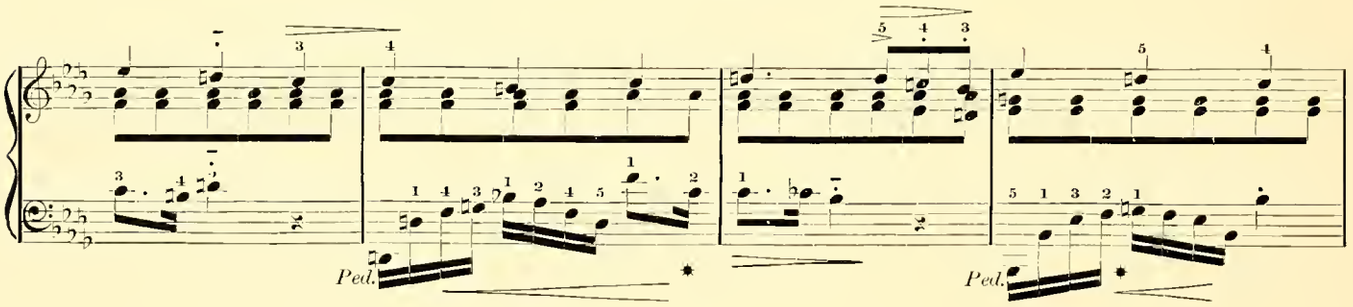
MME. ROSA SUCHER AS ISOLDE.

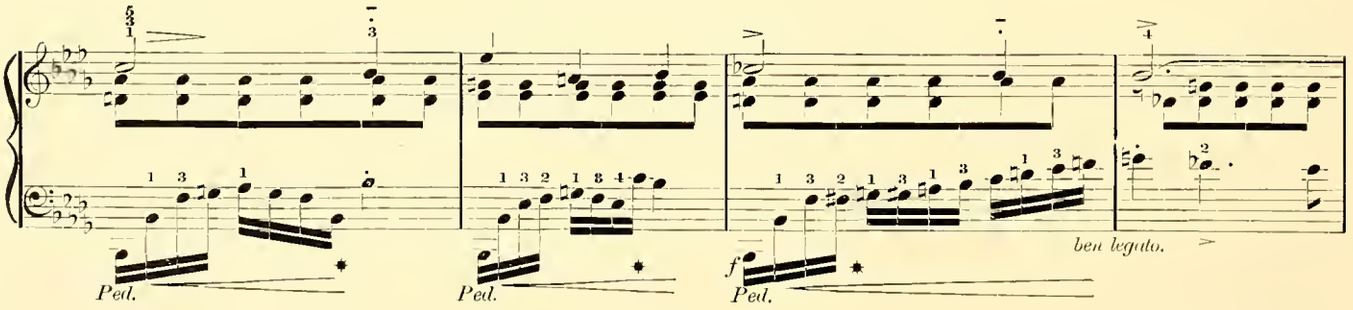
FRAU AMALIA FRIEDRICH MATERNA AS BRUNHILD.

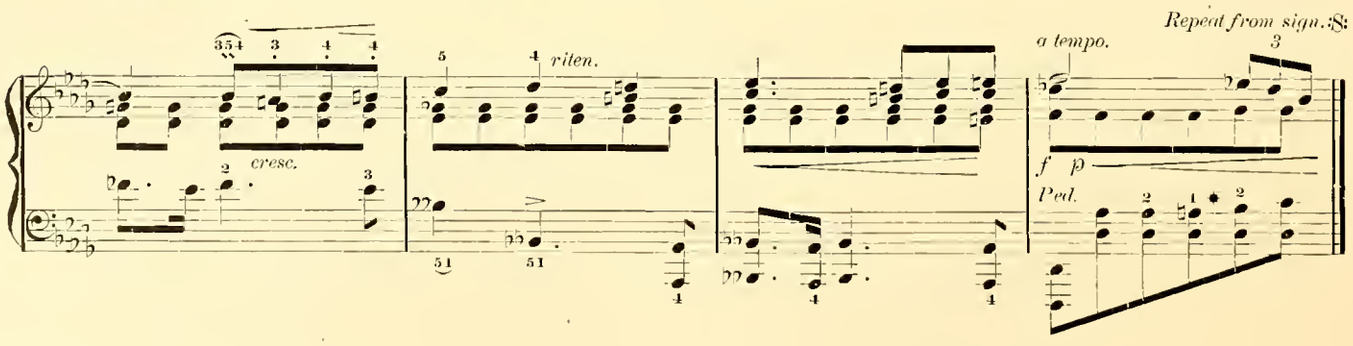

cresc.
dim.
Ped.


3d time Da Capo al Fine.
p
Ped.


p
Ped.


Ped.


f
ben legato.
Ped.


cresc.
riten.
a tempo.
Repeat from sign. :S:
f p
Ped.

ESPERANZA.

From BEETHOVEN.

BURNE JONES. Photographed by HOLLYER.

FIDES.

God is love; his mer - cy bright - ens, All the path - way where we..

rove;.... Bliss he wakes and love en - light - ens; God is...

wis - dom, God is... love. E'en the hour that dark - est

seem - eth, Will his change - less good - ness.. prove;.. From the

gloom his... bright - ness stream - eth, God is wis - dom,.... God is... love.

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HOW TO LEARN TO SING.

BY G. DELLE SEDIE.

PEOPLE sing less well than they sang in the past, though good voices are equally abundant. They sing less well because of the lack of a right school. All second-rate musicians, all singers that through their mediocrity have failed to win renown on the stage, give singing lessons. Having themselves been ill-taught, they can not teach in a correct and methodical manner. They think they are doing well in seeking sonority at any cost, and claim to attain it by strength of lungs, unaware that the greater the effort the less appreciable is the sonority. By this fallacious system they rob voices of their suppleness and of the facility of emission which Nature has imparted. They succeed, too, in wearying

BARRIAS. Hôtel de Ville, Paris.
SONG.

the organ, in impairing its homogeneousness, and in fashioning a being that can only shout. This fatal result makes it impossible for the singer to impart a natural expression to his song; and thus, after a few years of great exertion, the voice loses its timbre and the singer disappears from the boards, having achieved nothing useful for art, but ready to pose as a "professor of singing" and promise his unfortunate pupils to fit them for the stage in six months. Formerly, five or six years were required to form an accomplished singer; now, people expect to become artists in three years of imperfect study. Parents, too, are to blame for fixing upon a definite term of study, where so much depends upon the bent of the pupil and upon the difficulties he may meet in the mastery of the scale and of the numberless timbres or shades of the principal timbre which the voice encompasses, and which are necessary for the expression of feeling. There is but one school of song, for the human voice is produced in all lands by unvarying and identical phenomena, according to its different classes. Method involves seeking the facile and homogeneous emission of the voice in its whole range.

This end can only be reached by the prudent and assiduous study of *mezza voce*. Some aver that singing *piano* tires the voice. This is absurd. The voice is a vowel which, united to a consonant, becomes a spoken word. Song, in this case, is the word sung. No one shouts when speaking. By singing *piano* one secures the suppleness and elasticity of the muscles that cause the vocal instrument to act; by singing *forte* these muscles are stiffened. As one of the last disciples of the ancient school, I have developed these theories more fully in my book, Esthétique du Chant et de l'Art Lyrique.

Modern music is, in my opinion, not exactly a reflection of the age we live in, but rather a praiseworthy search for novelty. The effort is at present more or less successful, but the end is not yet attained. The stage represents a fiction fashioned upon Nature, like all representative art, and realism will never, I should say, achieve its ideal of this reproduction of Nature unless it enters the domain of fancy and legend. In modern music composers seek new formulas, often with the aid of processes sometimes ill suited to the voice, and depend upon the great effects that can be got through the orchestra. This may be inconvenient for the ill-balanced singer, but not for him that has studied the effects of resonance of the voice through the displacement of the harmonics of the tone emitted by the broadening of the vibrations of this same tone in the buccal cavity, and the articulation of prompt and incisive syllables on the regular continuity of the breath. Strong vibrations of tone must not be produced by a forced expulsion of air, but by regular and continuous pressure, aided by vigorous articulation and by the swelling of the tone—that is, by a broad and round vowel. The masters of old expressed it, "Swell the sound in the mouth while raising the thorax."

LA CIGALE.

The influence of Wagner's music on song has been to place in evidence, above all, the power of "sung declamation"—*la dé-*

clamation chantée. A somewhat worn artist, if his diction be incisive, may renew his triumphs in a Wagner opera, because the voice is kept in its natural centre, and the departures, therefore, are peculiarly syllabic accents, and accents of diction. This music is a sort of reflection of the ancient recitative, but keeps much more closely within the natural limits of the human voice. Hence, from the standpoint of song it is to be preferred to other modern music.

The worthy efforts toward the creation of a new style of theatrical music, added to the influence already attained by Wagner's music and Verdi's last operas, should bring about a tempered style that would bear some relation to the ancient traditions, while substantial, new, and meeting the aspirations of the modern worshippers of art, who would unite the beauties of symphonic music to clear and sustained melody. I think this end may be attained if one examines closely some works of our modern composers and compares them with those of ancient masters. In Verdi's latest operas—in "Aïda," for example—one finds a complete change of the rhythmic form, the melody remaining pure and fluent amid well-drawn and powerful orchestration in the modern style. In "Falstaff" one may note that the master, while following a poem with a continuous dialogue, has preserved his melody pure and shapely, according the orchestration, meantime, its prominence and might, and all without damage to the illusion of the continuity of the drama.

Dr. Fournier, in his Physiology of the Voice, says that Nature has expended its best upon the human voice. Hence the human voice is naturally accurate; and yet we often find ill-defined timbres, dull, weak, or guttural tones, and sometimes tones that are nasal, strident, or strangled. If the human voice is naturally homogeneous, the defects I refer to can only be the outcome of bad habits contracted through carelessness either in speaking or reading or in the ill-directed use of certain syllables in certain languages. The voice being a vowel, listen to a peasant or a workingman singing and vocalizing a melody while at work, and it will be observed that his voice is spontaneous, even, true, and supple. The old masters counsel to sing naturally, without altering the tones, without forcing them, and without abandoning the breath—that is to say, keeping its regular continuity, and not expelling it violently from the chest. It is mainly through the observance of this precept that they gave to the drama the great artists whom our modern stars are far from equalling.

MADAME CARVALHO,
WHO CREATED THE RÔLE OF MARGUERITE.

Hence the right school of song is simply and laconically defined in the injunctions of the ancient masters. Yet the professor should possess a general guide to correct the defects I have mentioned. This guide may be summarized as follows:

1. Regulate the pupil's breathing so as to render it easy and natural.

2. Cause the sounds to be emitted wholly by the vowel, *mezza voce*; for when one speaks or sings in half-voice the vowel organs retain their natural elasticity.

3. Exercise the pupil's voice in its natural centre, which forms the ring conducting to the upper and nether extremities, and only allow it to leave this centre by small steps, according as the voice itself seeks to expand.

4. Make the voice sound throughout its natural range in the buccal cavity and in the pharynx.

5. Broaden, afterward, the voice by swelling the vowel without exaggeration and without forcing the breath or compressing it.

6. Promote the suppleness of the movements of the veil of the palate and of the tongue, to attain by this means a fresh emission of the voice, by broadening and narrowing the isthmus of the throat and of the buccal cavity, in order to obtain all the shades of the timbres required for expressive song.

7. Having conducted the pupil's voice to the stage reached through the course described, and always by means of the vowel, with no word articulated, proceed to the study of coloratura, to endow the voice with all its elasticity and avert the danger it might encounter in declamatory song.

8. After these studies the pupil should proceed to the study of articulation, bearing well in mind that the organs of articulation are the tip of the tongue, the teeth, and the lips. He should beware of articulating by the base of the tongue, for this would involve an alteration in the position of the larynx, and affect the timbre or the vowel.

The study of style, diction, and expression should follow. It develops in the pupil feeling and the analytical spirit, and enables him truthfully to reproduce the sentiments of the drama. The study of pose and gesture comes next.

The study of coloratura is as natural as that of dramatic song; and the artist that knows how to use his voice must sing with equal facility all styles of vocal music. The singer of declamatory music will not grow weary if he has mastered the principles of economy of the breath and those of articulation on the end of the lips.

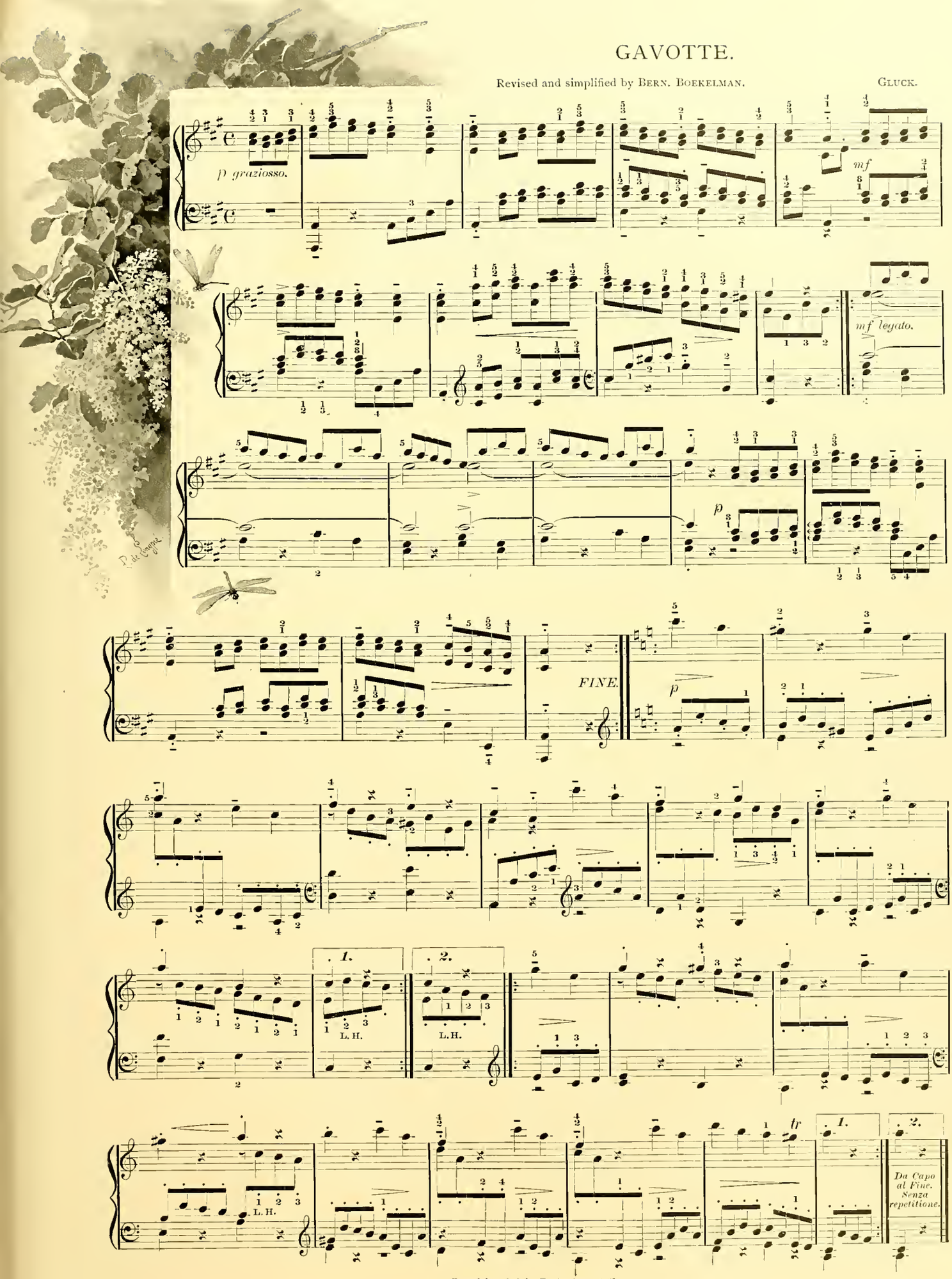
A STUDY FOR MANON.

"Sung declamation"—*la déclamation chantée*—is governed by the same rules as spoken declamation, and in studying it, so to speak, specially, the pupil must nevertheless keep to the written intonation of the music, carefully assimilating to the vowels of the syllables those of the sounds, with respect to their degree of acuteness; thus, while it is almost a special study, sung declamation must harmonize with the good and easy emission of the voice. It must remain within the limits of spoken declamation, and reap the benefit of its spontaneousness and suppleness. The singers of the past studied thus "declaimed song"—*le chant déclamé*—and in several ancient operas they demonstrated its worth.

If the old-time singers had to sing modern music they would not tire, and would outlast their successors. Adherence to the principles I have laid down will secure the same result, and no fatigue will be experienced in singing declaimed song. I am seventy-three years old; I interpreted on the stage, for thirty years, all kinds of operas, dramatic, tragic, *d'agilità*, and even comic; my voice was never strong; it is now what it was when I was forty. I still sing with the same facility as would a young singer in good practice; my lessons make me sing all day, as I demonstrate practically as well as theoretically. Remembering that to my thirty years of stage life are to be added thirty-seven years of simultaneous teaching, it may be affirmed that the old school is, to use a familiar proverb, "worth its weight in gold."

GAVOTTE.

Revised and simplified by BERN. BOEKELMAN. GLUCK.



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THERE IS A STAINLESS MAIDEN.*

Translation by C. G. Arr. by J. C. M. van Riemsdijk.

Die al - re zuet-ste Jhe - sus, Die al - re lief - ste Heer, Die mint die rey - ne maech-den, Die
There is a stain-less maid - en That dwells up-on the earth, The Lord of Heav-en loves her, Her

maechden al - so seer... En sach van den he - mel neer,... Hoe dat si was ge - daen,[1]... Syn lief, syn hart-sen bruyt.
good-ness and her worth. And on.... her he stands gaz - ing, From Heav-en's door so wide,.... His love! his heart's own bride!

1) Hoe dat si was gedaen = Hoe zij er uitzag.

I SAY, ADIEU!

Imitated by C. G. Arr. by J. C. M. van Riemsdijk.

1. Iek seg a - dieu, Wy twee, wy moe - ten scei - - - den! Tot op een nieuw So wil ic troost ver - bey - - - den. Ic laet by u dat her - te myn, Want waer ghi zyt, daer
1. I say a - dieu, We two, we two must sev - - - - - er, Far from thy side still fare I faith - ful ev - - - er. I leave with thee this heart of mine, What - e'er be - tide, still
2. A - dieu, fair girl! I'm loth to leave thee weep - - - ing, And yet 'tis sweet to know love's watch thou'rt keep - - - ing. I trust thy love, so doubt not mine, What - e'er be - tide, still

* These Flemish melodies belong to the article on The Development of Church Music, page 146.

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I SAY, ADIEU!

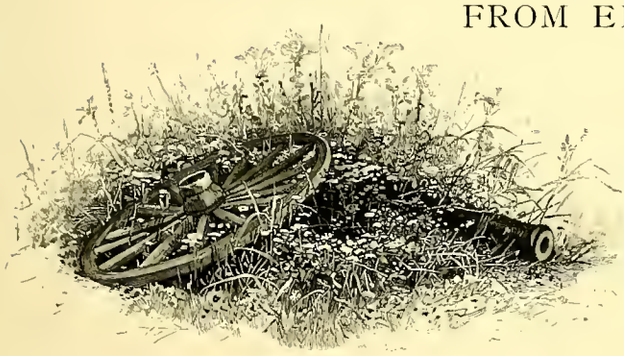
sal ic zyn, Tsi vruecht of pyn, Tsi vruecht of pyn, Al - toos sal ic u vry... ey - gen zyn.
am I thine, Thro' cloud and shine, Thro' joy and pain, Thy ver - y own for - ev - er I re - main.
am I thine, Thro' cloud and shine, Thro' joy and pain, Thy ver - y own for - ev - er I re - main.

2. Myns sins ghequel
Dat doet mi dicwils trueren.
Haer liefde rebel
Die doet mi therte schueren.
'T sceiden van u doet mi den noot,
Ic blyf gewont, ic segt u bloot:
Schoon bloeme minioot!
U eygen blive ic tot in den doot.

3. Ic dancke u lief,
Reyn minnelic lief gepresen.
Voor alle grief
So wilt mi doch ghenesen.
Dese niders fel met haer fenyn,
Si hebben belet ons blide aenschyn
Op dit termyn,
Altoos sal ic u vry eygen zyn.

4. Adieu, schoon stadt,
Adieu, pricel vol vruechden!
Reyn maechdelyck vat,
Daer wi tsamen verhuechden.
Gedenct den troost, die ghy mi boot;
Ghi zyt myn lief, die ic noeyt en vloot,
Ic segt u bloot:
U eygen blive ic tot in den doot!

FROM ELEVEN NEW BAGATELLES.



Fingered by Fanny Morris Smith. L. Beethoven. Op. 119.

Andante cantabile.

sfp *sfp*

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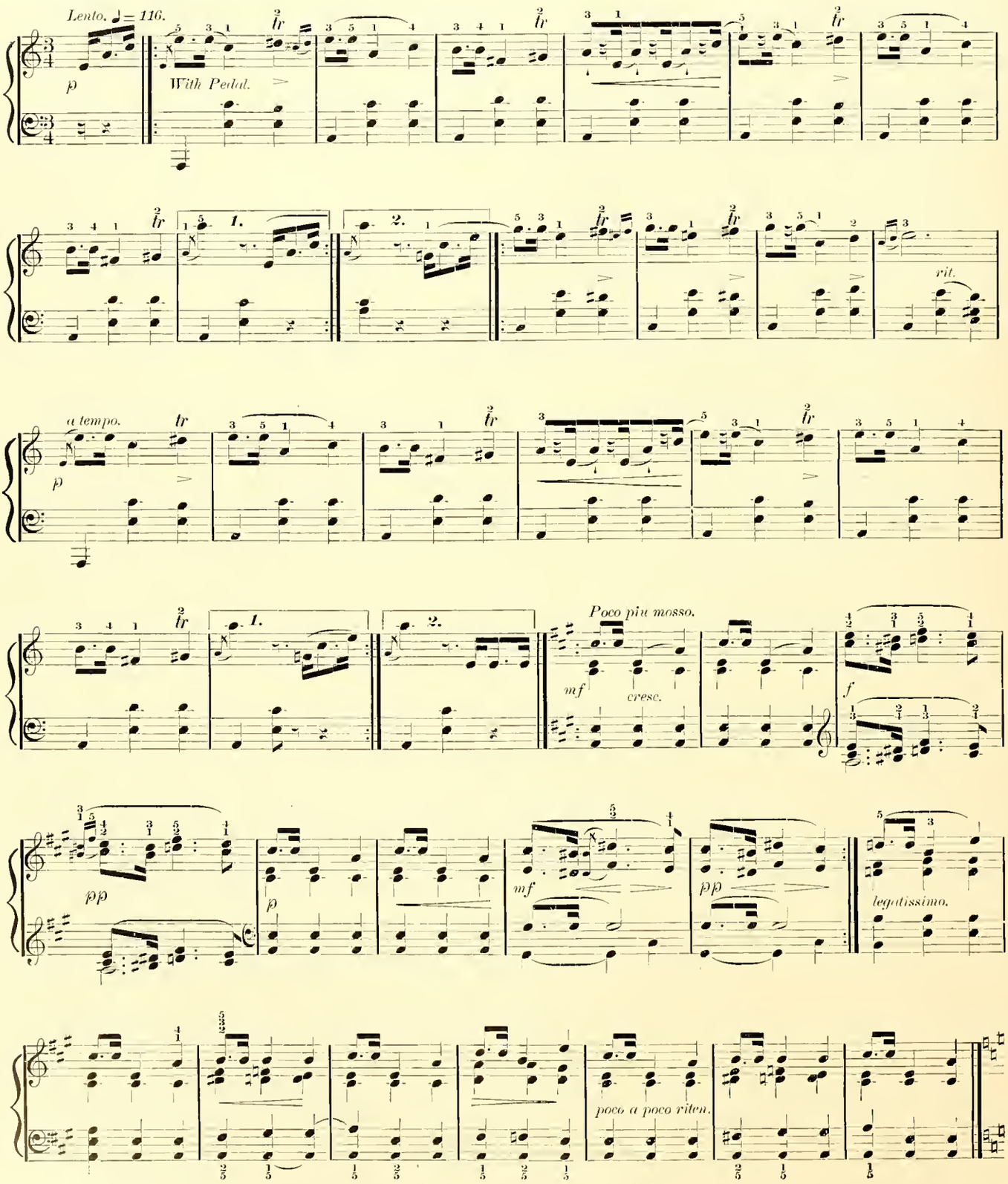
MAZURKA.

(POSTHUMOUS.)

Fingered by Fanny Morris Smith.

F. Chopin. Op. 68. No. 2.



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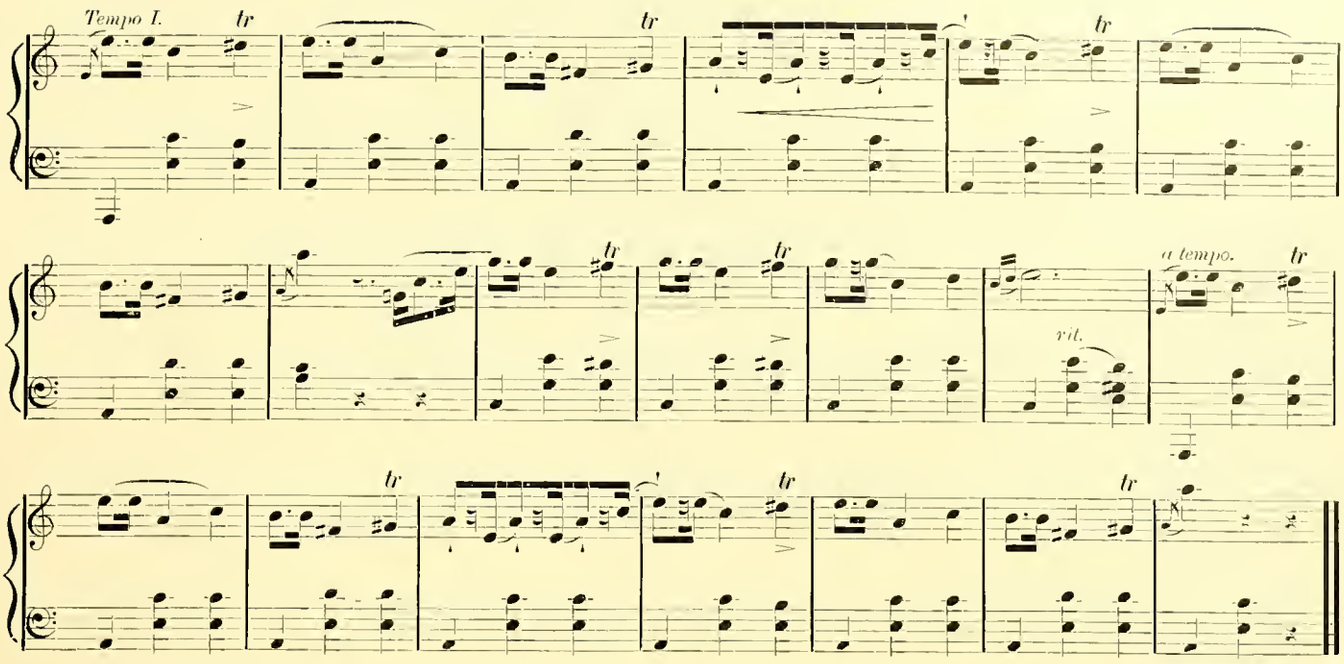


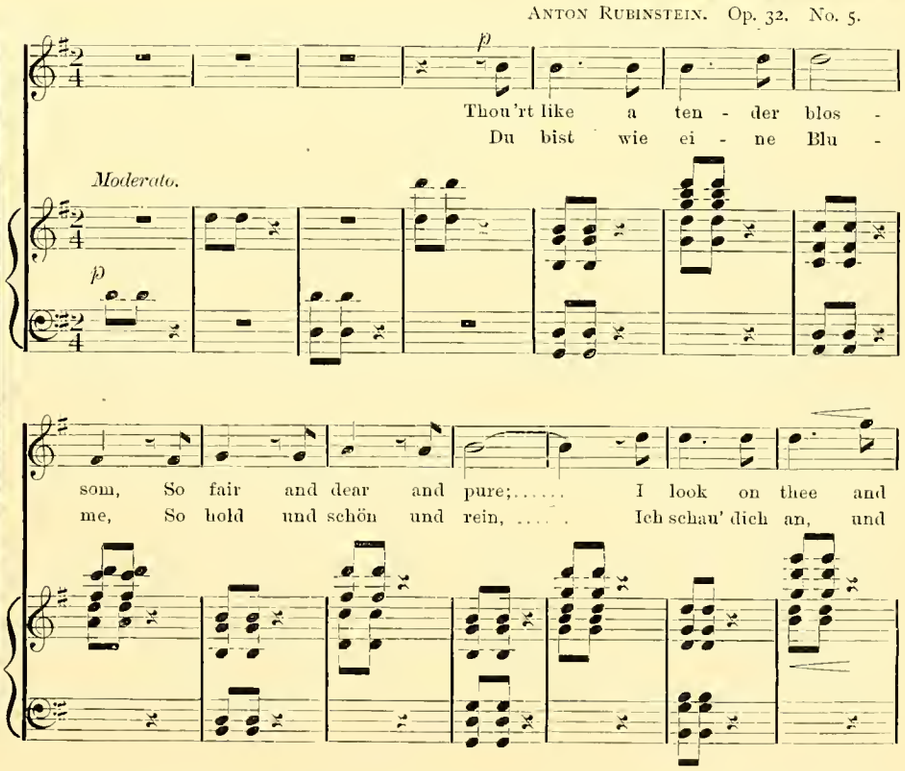
THOU'RT LIKE A TENDER BLOSSOM.

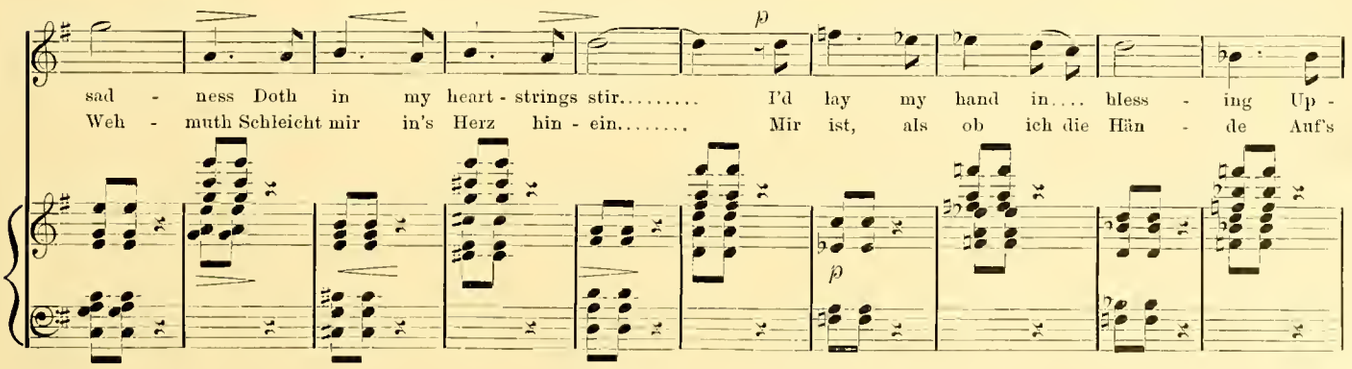
Poetry by HEINE.
Translation by C. G.

ANTON RUBINSTEIN. Op. 32. No. 5.

A. SEIFERT. Photographed by FRANZ HANFSTAENGL.

MAY QUEEN.





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on thy can - - did brow,..... Pray - ing that God may pre - serve... thee, Fair, good, and
Haupt dir le - - gen sollt',..... Be - tend, dass Gott dich er - hal - te, So rein und

pure as.... now;..... Pray - ing that God may pre - serve thee. Fair, good, and
schön und.. hold;..... Be - tend, dass Gott dich er - hal - te, So rein und

cresc.

pure..... as now;..... Pray - ing that God
schön..... und hold;..... Be - tend, dass Gott

p

may pre - serve thee, Fair, good, and pure..... as
dich er - hal - te, So rein und schön..... und

now.....
hold!.....

A WEDDING IN THE MIDDLE AGES.

From the original painting by Adrien Moreau, by permission of Boussod, Valadon & Co.

V. Reggianini. Copyright, 1895, by Franz Hanfstaengl.

LOVE'S LABOUR LOST.

SPRING SONG.

(FRÜHLINGSLIED.)

Poetry by HEINE.
Translation by C. G.

ANTON RUBINSTEIN.

Allegretto. *p*

The spring's blue eyes are peep-ing Forth from the fern and grass;.. They
Die blau-en Früh-lings-au-gen Schau'n aus dem Grass her-vor,... Das

are the pret-ty vio-lets,— I pluck them as I pass;.... I gath-er them 'mid fan-cies,
sind die lie-ben Veil-chen, Die ich zum Strauss er-kor;..... Ich pflü-cke sie und den-ke,

That like their buds do swell,.. And all my lit-tle se-cret The night-in-gale doth tell!....
Und die Ge-dan-ken all,..... Die mir im Her-zen seuf-zen, Singt laut die Nach-ti-gall.....

cresc. *f* *p*

For she.... my se-cret sing-eth, In roun-de-lays and trills; So all the for-est
Ja, was... ich den-ke, singt es Laut schmet-ternd, dass es schallt; Mein zärt-li-ches Ge-

cresc. *f* *p*

accelerando e cresc.

ring-eth, Un-til with love it thrills,.. Un-til with love it thrills,
heim-niss, Mein zärt-li-ches Ge-heim-niss Weiss schon der gan-ze Wald,

cresc.

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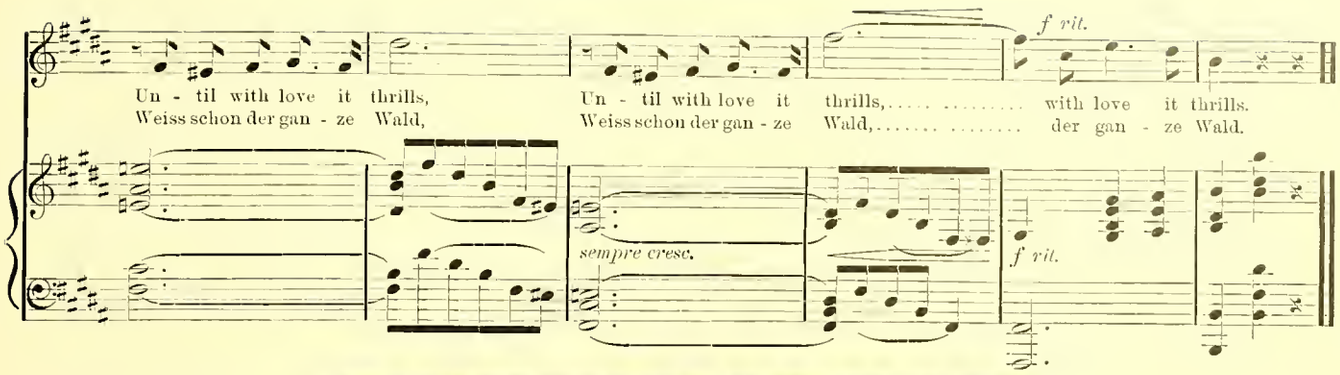
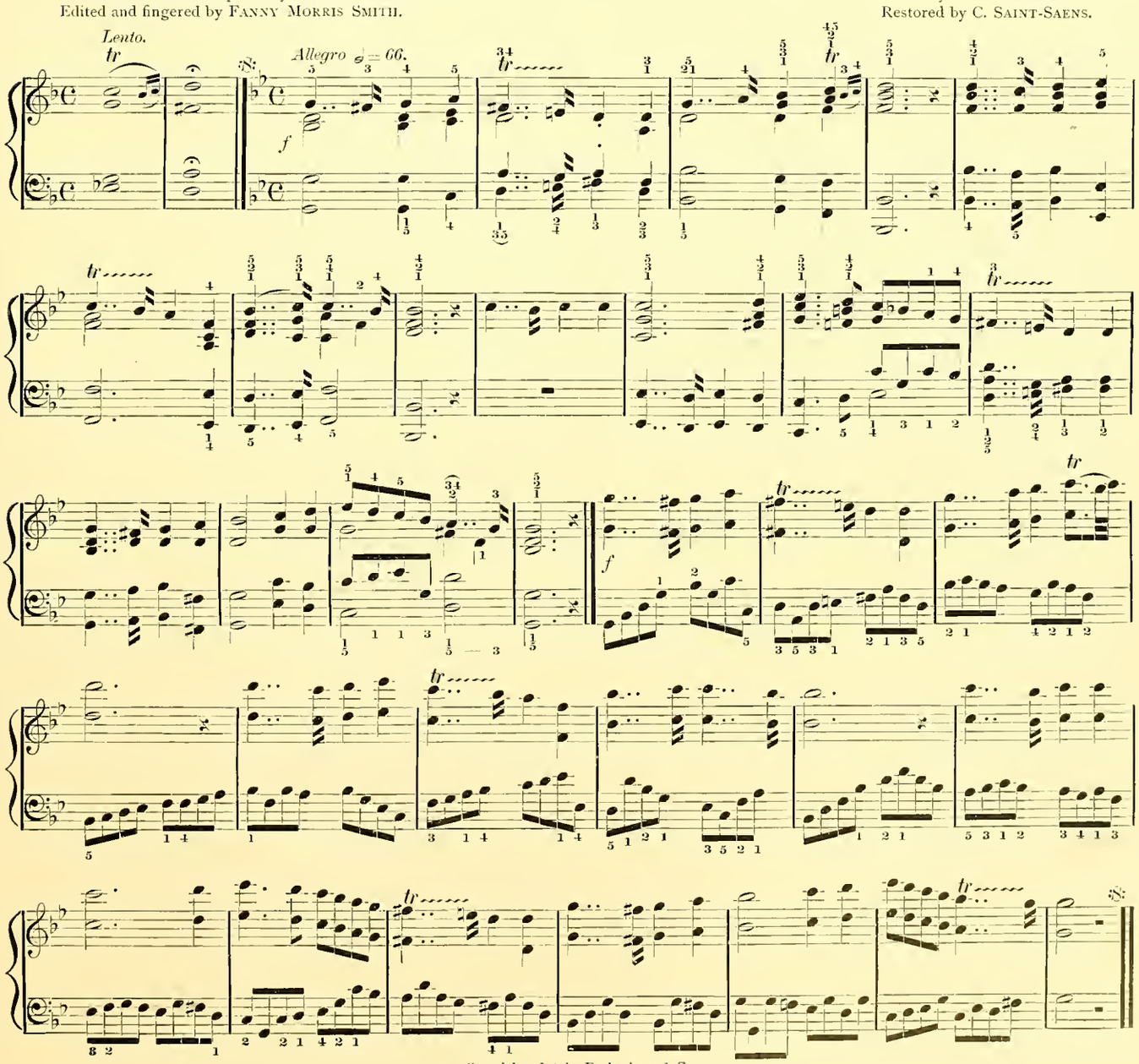


MARCHE.

(FROM THE COMEDIE-BALLET OF LE MALADE IMAGINAIRE.)

Reduced from score to piano by GABRIEL MARIE.
Edited and fingered by FANNY MORRIS SMITH.

Music by M. A. CHARPENTIER.
Restored by C. SAINT-SAENS.



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NOCTURNE.

John Field, born in Dublin, July 16, 1782, died in Moscow, January 11, 1837. A pianist and composer of great genius. The originator of the nocturne, a romantic form in which he was the forerunner of Chopin.

Fingered by Fanny Morris Smith.

Bodenhausen. Photographed by Franz Hanfstaengl.

FAITH.

Cantabile, assai lento.

With Pedal. *p*

cresc.

dim

pp

p

sf *dim.*

pp

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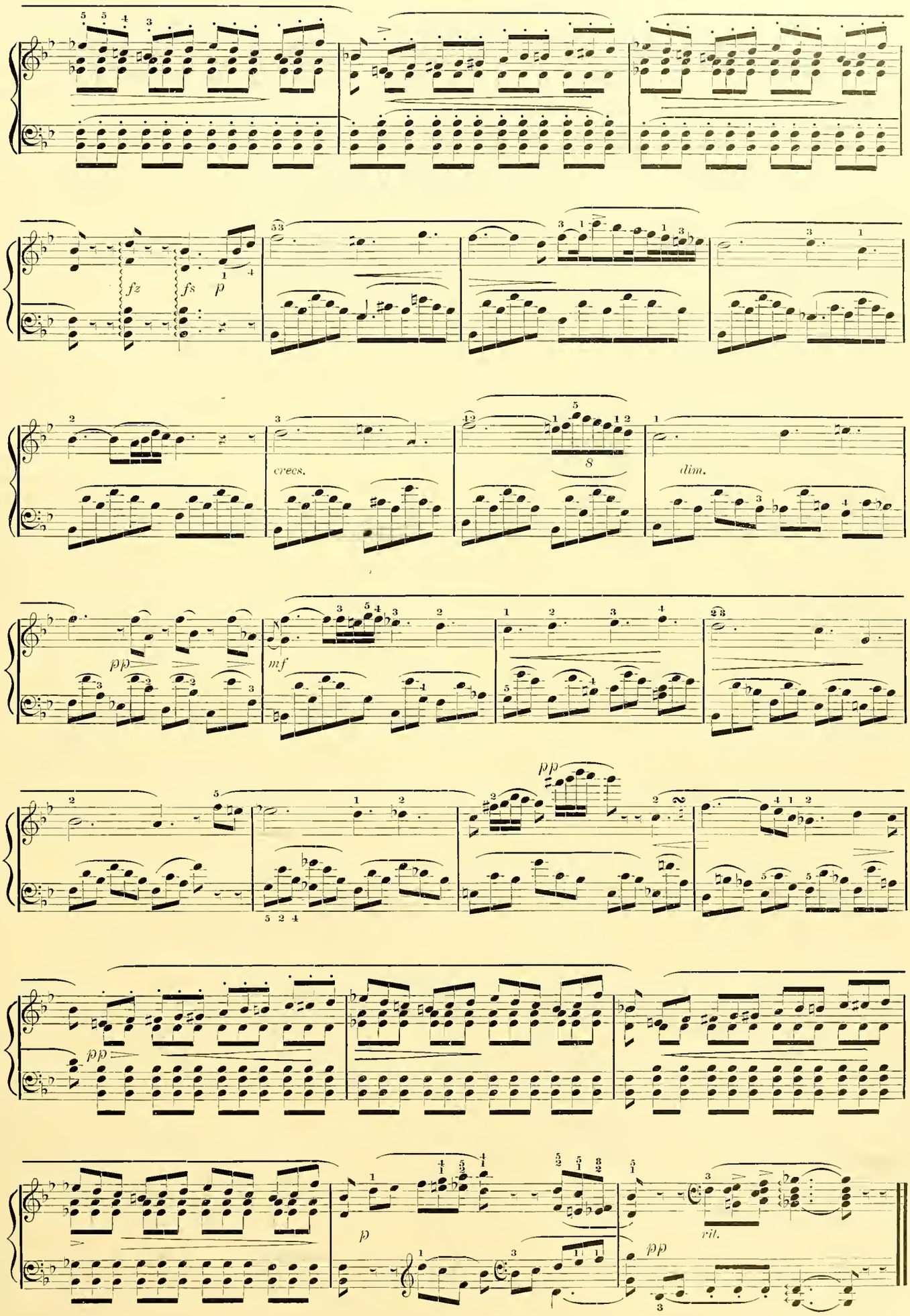
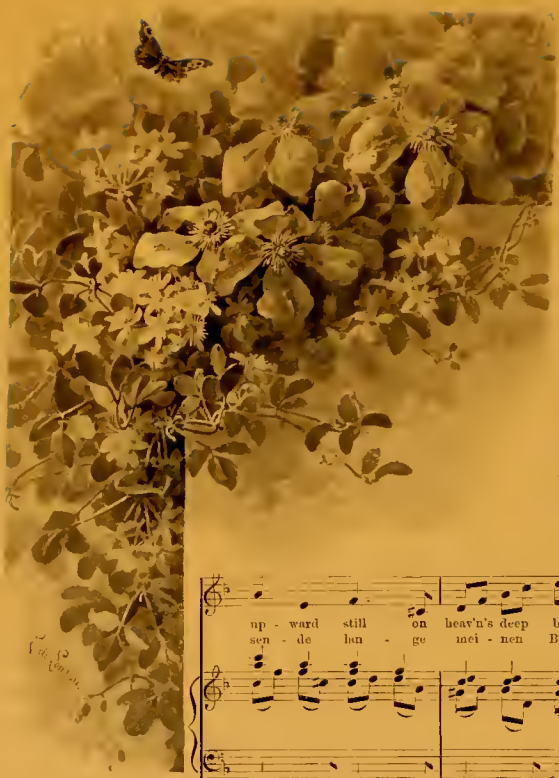

fz
fs
p
cresc.
8
dim.
pp
mf
pp
pp
p
rit.
pp

IN SUMMER FIELDS.

(FELDEINSAMKEIT.)

German words by HERMAN ALMERS.
English by C. G.

JOHANNES BRAHMS.



Slowly.

p

Out - stretch'd a - mid the high green grass I lie, And up - ward still on heav'n's deep blue I'm gaz - - ing, I'm gaz - - ing;

Ich ru - he still im ho - hen grü - nen Gras, Und sen - de lan - ge mei - nen Blick nach o - - ben, nach o - - ben;

And ev - er in mine ear comes mur - mur - ing The hum of in - sects, rus - tling grass, so blow - ing, And far a - way the lit - tle brook - let flow - - - - - -

Von Gril - len rings umschwirrt ohn' Un - ter - lass, Von Him - mels - blau - e wun - der - sam um - wo - ben, Von Him - mels - blau - e wun - der - sam um - wo - - - - - -

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ing. And o'er that sky I watch the white clouds pass, As
ben. Die schö - nen wei - ssen Wol - ken zieh'n da - hin Durch's

p

o'er my soul fair, gen - tle.... dreams were.. stray - - ing, So qui - et is my
tie - fe Blau, wie schö - ne,.... stil - le.... Träu - - me, Wie schö - ne, stil - le

dim.

heart;..... And still be - neath the grass, as I were dead, And
Träu - - me; Mir ist, als oh ich längst ge - stor - ben bin, Und

dolce. *p*

high my soul were wing - ing, one with those clouds, Thro' that blue sky up - ward to heav - en
zie - he se - lig mit durch ew' - ge Räu - me, Und zie - he se - lig mit durch ew' - ge

spring - - - - ing.
Räu - - - - me.

pp

Ped.

MAZURKA.

Fingered by Fanny Morris Smith. F. Chopin. Op. 33. No. 3.

Simplice. *p* *Legato.* *With Pedal.* *FINE.* *f* *D. C. al Segno*

WALTZ FROM ELEVEN NEW BAGATELLES.

Fingered by Fanny Morris Smith. L. Beethoven. Op. 119.

Vivace moderato. *p* *f* *p* *FINE* *D. C.*

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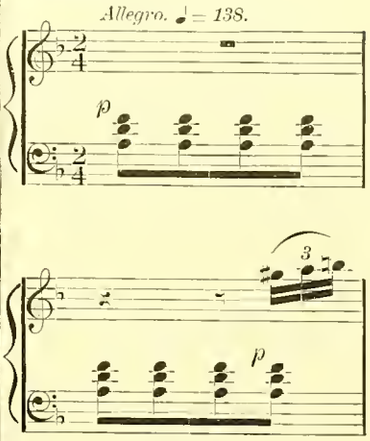
DANCE.

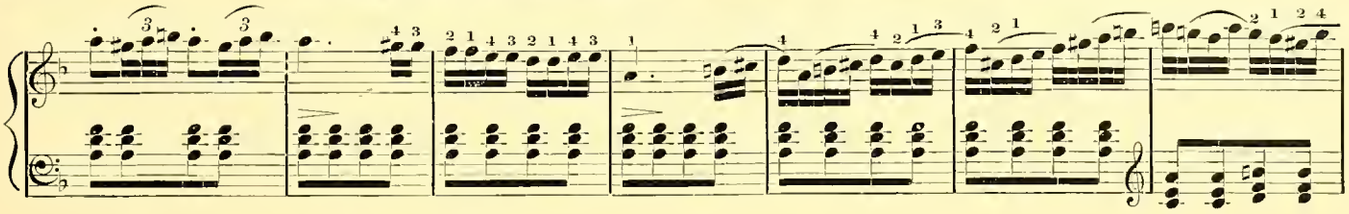
Fingered by Fanny Morris Smith.

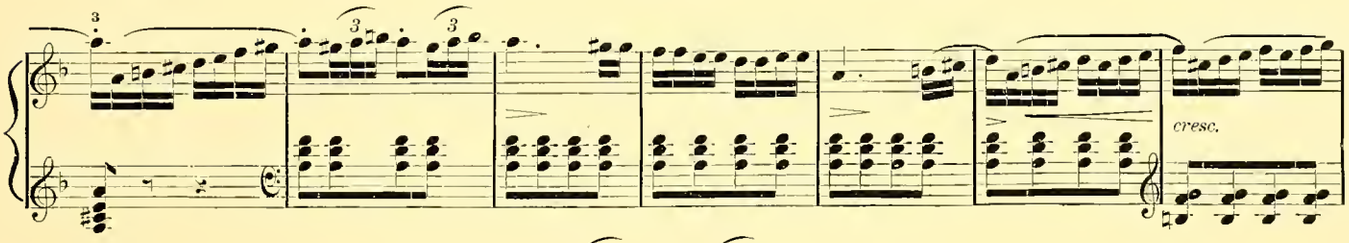
From the Opera of "Hunyady Laszlo."

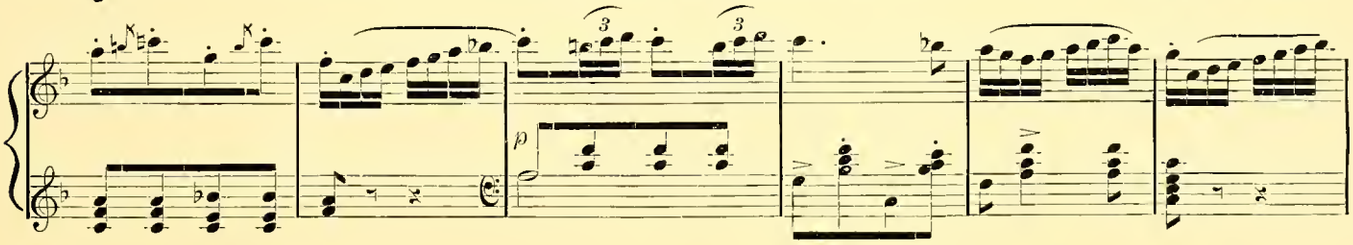
Pennell.

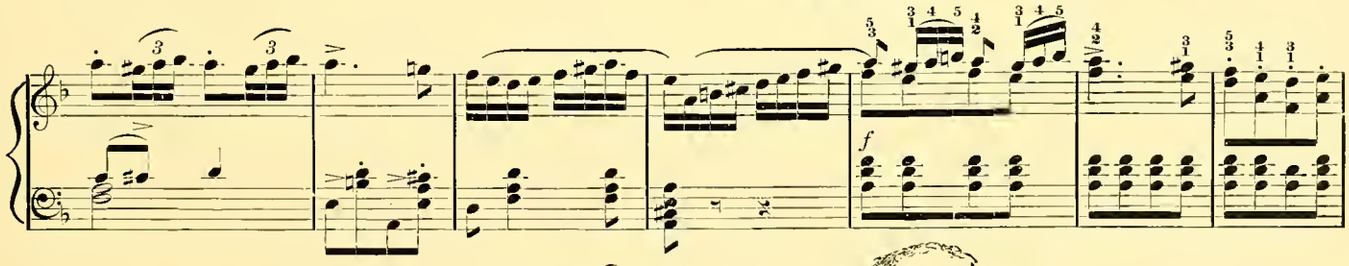
ROUMANIANS READY TO DANCE.

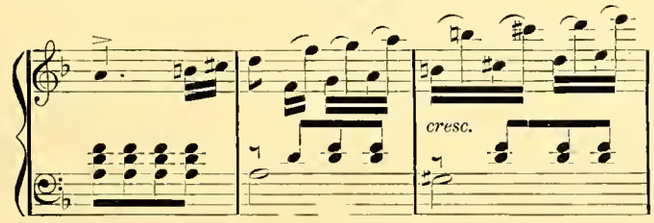


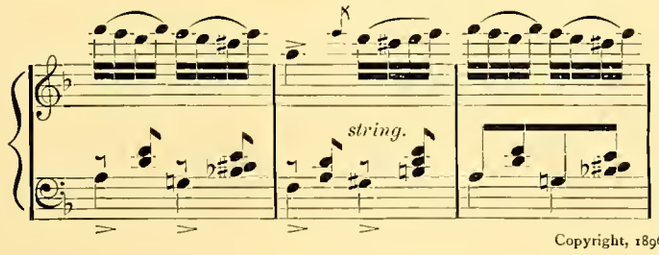












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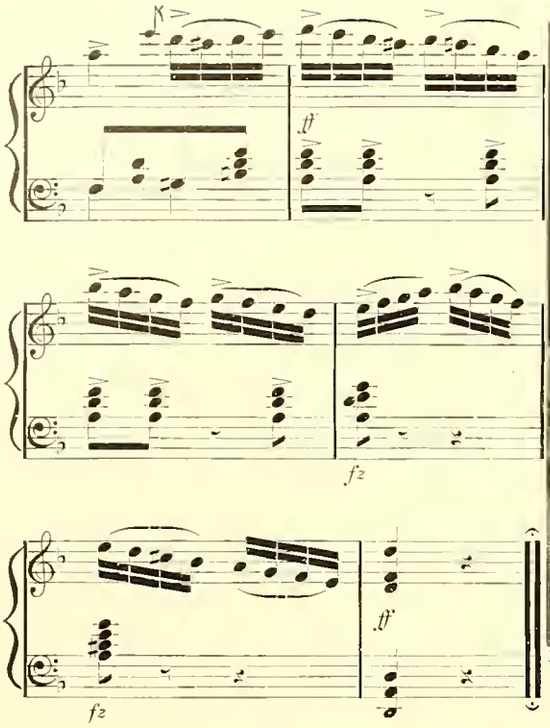
REMENYI.



PENNELL.

THE ROUMANIAN DANCE.

PLACING THE VOICE.

By P. A. RIVARDE.

P. A. Rivarde

IT is clear to any one enlightened as to the traditions of the ancient masters that the art of song has of late years receded. The most potent cause of its retrogression is the change which musical composition has undergone. The rhythmic movements, which the new school has simplified, with the object, no doubt, of increasing the declamatory power of song, have caused modern singers to believe that the technical part of their art was also greatly simplified. Hence they have gradually given up the serious and indispensable study of the vocal apparatus, forgetting that that study must infallibly enable the pupil to overcome the difficulties in which operatic scores abound. Moreover, students, impatient to enjoy the prosperity of artists who have already acquired a reputation, discontinue too soon their studies, to emulate the few that have speedily grown wealthy, to the detriment of their managers, who, with the honoraria now claimed of them, are mainly bankrupts, and to their own injury, if they are managed by an unscrupulous impresario who ends by bringing about their ruin. The outcome of this condition of things is that the public has become less of a connoisseur and more easily satisfied; teaching has followed the progress of events and has grown more careless, thus encouraging many persons to call themselves *maestri*, with no thought of the responsibilities entailed upon the genuine singing teacher.

The great masters of the past dreaded so much the dangers besetting young persons educating for the lyric stage, through an injudicious choice of a teacher, that they permitted no one whose education they were directing to listen to any advice tendered outside the class rooms in which they taught, either in their own dwellings, or at conservatories. Duprez, the greatest of

singers, in my opinion — Duprez, of undying memory — resigned his position as professor in the Conservatory of Paris because the manager of that institution would not allow him to carry on simultaneously the vocal as well as the lyric education of his pupils.

Modern music is at least as favourable to singers as was the music of the past, but in respect of declamation only. How many beautiful voices have been destroyed, even before their possessors have trodden the boards, through scores written with no heed of the requirements of the human voice! Verdi, in Italy, and Wagner, in Germany, have contributed most to the decay of the art of song by their exactions upon the artists summoned to interpret their works. Compare their scores with those of the ancient composers, who well knew how to write for the voice. Formerly, artists sang; nowadays they shout, and they are often forced to do so.

EMMA ABBOTT IN ITALIAN COSTUME.

It is almost impossible to explain, in a satisfactory manner, what should constitute a method of song. The right method, in my judgment, must have for its chief object "placing" the voice by the means taught us by Nature—that is to say, by thorough familiarity with the vowels—not through familiarity with one vowel, but with the principal vowels, these afterward teaching us to modify the others. The vowels are seven in number, and each must be worked at in a special manner, until the student acquires a perfect equality of tones. This task is not easy of performance, either for the teacher or for the pupil, the latter often wearying of it; it exacts such patience as one seldom meets, for each vowel has its difficulty which must be conquered. As for phrasing, etc., this can only be imparted after the voice is broken to all the requirements of the art of song, and when the student has disclosed the possession of an exceptional organization. Without organization, without genius — the true singer has genius as well as the poet — all study is barren of results; this explains the scarcity of great lyric artists.

CASTLE AND EMMA ABBOTT
IN "PAUL AND VIRGINIA."

EMMA NEVADA AS AMINA
IN "LA SONNAMBULA."

The human voice is so delicate that its preservation demands the greatest care. Many ancient and modern men of learning who have associated with singers have written volumes concerning the life they should lead and the excesses they should avoid. All can be summed up in saying that immoderate eating, abuse of liquor, illicit pleasures, gymnastics, loss of sleep or an excess thereof, and too much intellectual or mechanical labour, impair the vocal organs.

PRAYER.

(GEBET.)

From the Opera of "Hunyady Laszlo."
Translation by C. G.

FRANZ ERKEL.

Moderato.

Ach Herr, der ü - ber al - len Ster - - - nen
O God, that hast a - bove all stars..... thy

p

wohnt, Sieh' mei - ne Brust..... durch -
home, See how my breast..... with

wühlt..... vom Schmerz; Voll tief - ster
an - - guish swells; Tears dim the

p

An - dacht blick' ich him - - mel - wärts, Wo dei - ne,..... wo dei - ne All - macht
glance that seeks the great..... white throne, Where might - y,..... al - might - y suc - cor

pizz.

thront. Sieh, zum Blut - ge - rüst schleppt man mei - - nen Sohn,..... Spricht.... man
dwells. See them drag my son to the scaf - fold to die!..... See how they

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CALVÉ AS CARMEN.

From the original painting by Théobald Chartran, in possession of Knoedler & Co.

F. Simm.

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AN AMATEUR CONCERT.

al - lem Recht, al - ler Wahr-heit Hohn! Herr,..... o dul - de nicht, dass das Las - ter
laugh the right,..... thy right to scorn; God of the help-less, now at - tend my cry, at -

siegt, das Las - - - - - - ter siegt, Dass die Un-schuld un - ter - liegt, Zu Schan - den...
tend my cry,..... For - bid it that he suf - fer wrong, Con - fu - sion o - ver

pp

wer - - de.. Trug und Hin - ter - list; Er - hör'... mich,.. Va - - ter,.. der du e - wig
take them, and may their cun - ning fail! Pro - tect him by thy mer - cy, and.. may this pray'r pre -

bist, Be - schü - tze ihn mit dei - - ner schir - men - den Hand,.. Er - hal - te ihn für's
vail! O hold him in the hol - low of thine al - might - y hand!.. Pro - tect him for his

Va - ter - land, für's Va - ter - land, Er - hal - te ihn für mich für's Va - - ter - land!
fa - ther - land, for fa - ther - land, Pro - tect him for our own dear fa - - ther - land!

sfz *pp*

CAVATINA.

From the Opera "Hunyady Laszlo."*
Translation by C. G.

(DES MATHIAS.)

Franz Erkel.

Pennell.

HUNGARIAN GIPSIES.

Moderato.

poco rit.

a tempo.

Welch Kum - mer ist's für mei - nen Sinn, So nichts zu thun für's Va - ter - land; Dass ich noch fast..... ein Kna - be bin,..... Der's nicht be - schützt mit star - ker Hand. Wohl ziert mich schon dies blan - ke Schwert, Das mir der Va - ter einst be - scheert; Doch taugt's für mich zu kei - nem Streit, Als Schmuck nur hängts an... mei - ner

A - las! how keen the pain I bear, I can - not aid my na - tive land; Too young her dan - ger's hour to share,..... Her foes re - pel with vig - 'rous hand. The glit-t'ring sword with edge so keen, My fa - ther hung here at my side; No loy - al serv - ice hath it.... seen, No trai - tor's blood its... blade hath

* The illustrations of "Hunyady Laszlo," on Hungarian Gipsy music, are by Joseph Pennell.

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poco rall.

Seit', ... mei - ner Seit', ... an mei - - ner Seit'.
dyed, ... its ..... blade ..... bath .... dyed.

a tempo.

Welch' Kum - mer ist's für mei - nen Sinn, So nichts zu thun für's Va - ter -
A - - las! how sharp the pain I bear, I can - not aid my na - tive

land; Dass ich noch fast ..... ein Kna - be bin, Der's .. nicht be - schützt mit star - ker
land; Too young her dan - - ger's hour to share, Her ... foes re - pel with man - ly

Hand, ah! ..... star - ker Hand.
hand, with man - - - - - - ly hand.

f

PENNELL.

HUNGARIAN GIPSY.

SWAN SONG.

From the Opera of "Hunyady Laszlo."
Arranged and Edited by Bern. Boekelman.

Franz Erkel.

Pennell.

A GIPSY SHEPHERD.

Andante sostenuto. ♪ = 72.

p rubato.

p meno.

8va

Ped.

cadenza leggiero veloce.

rit.

p

cresc.

8va

loco.

ff

ff marcato a tempo.

Pennell.

THE GIPSY 'CELLIST.

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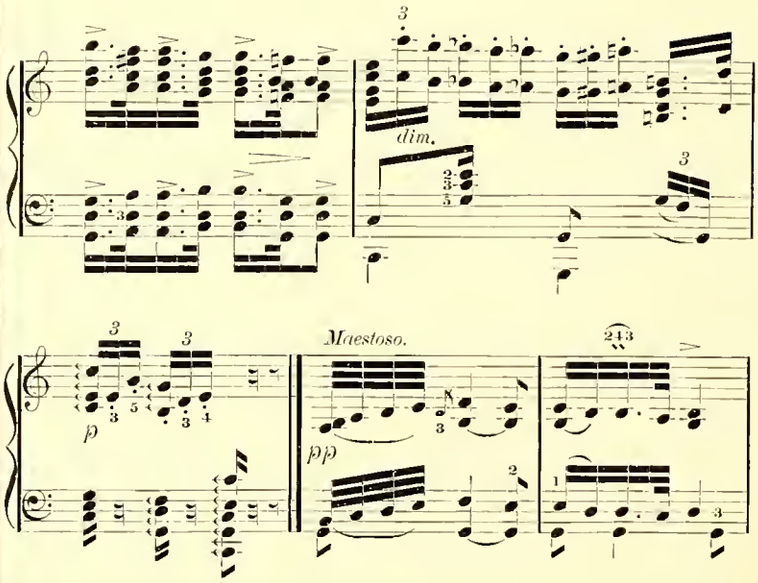
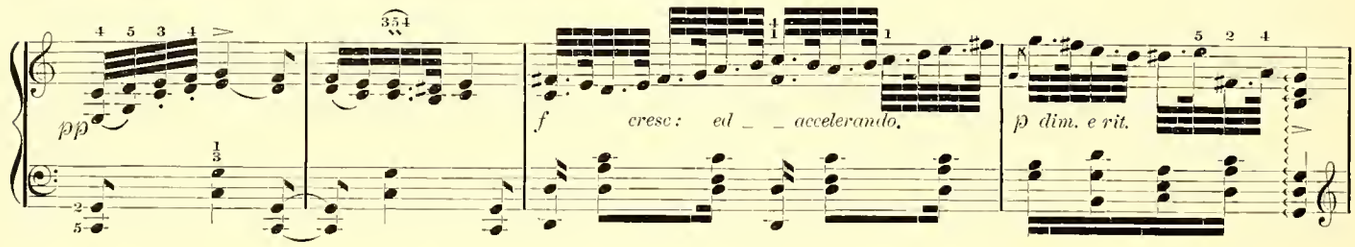
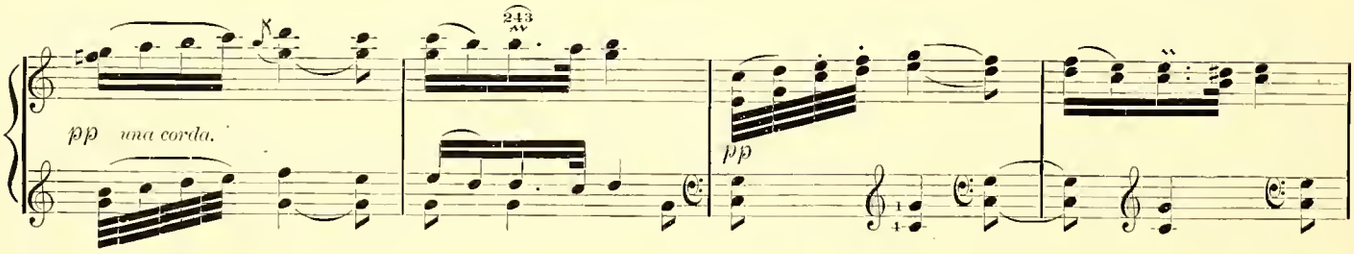
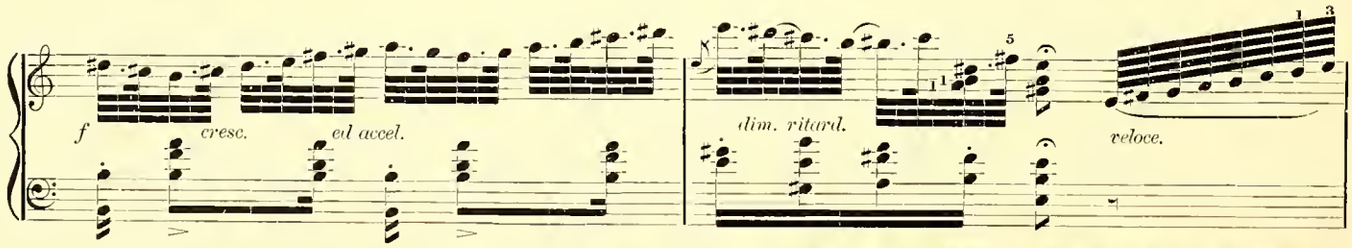
PENNELL.

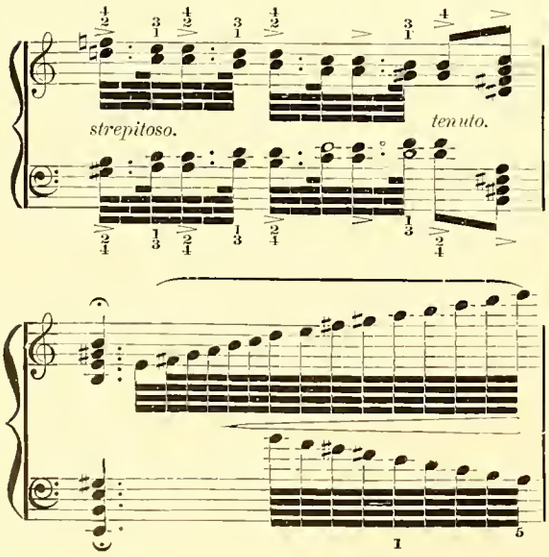
MIDDAY MEAL DURING VINTAGE.











THE HUNGARIAN BAND.

ff strepitoso. *tenuto.* *p*

p

8va.....

ff

PENNELL.

A GOOD BELT.

loco.

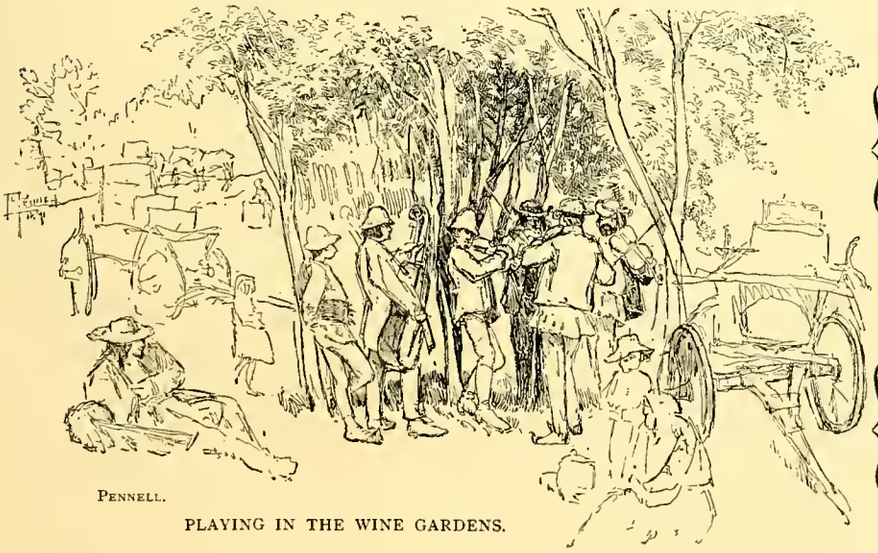
ff marcato. *dim.* *pp*

♩ = 108.

f deciso. *f* *cresc.*

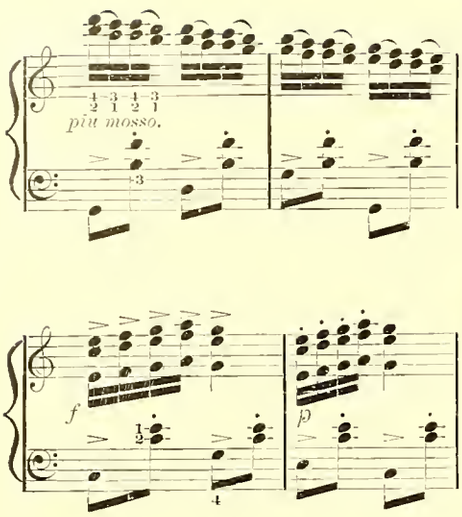
dim. *ritard.*

glissando.

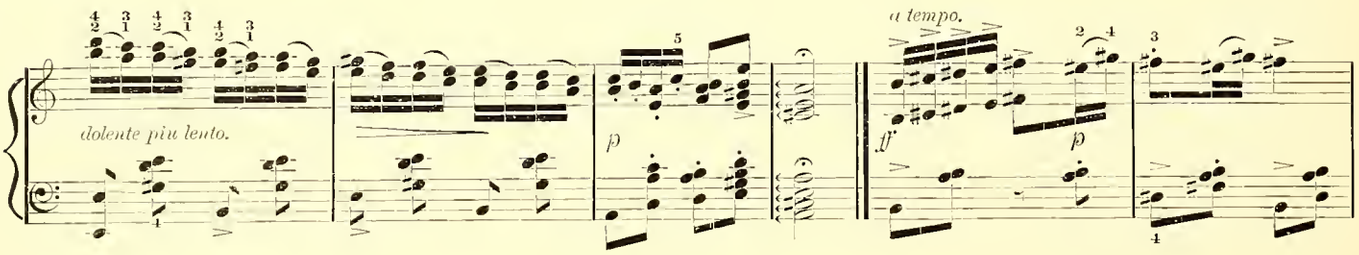


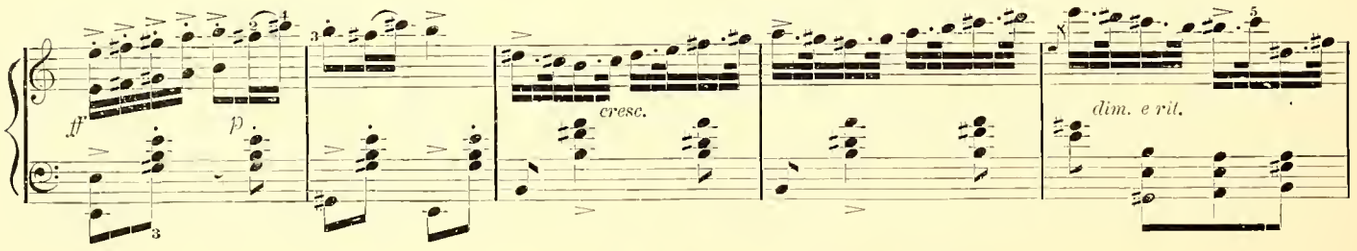
PENNELL.

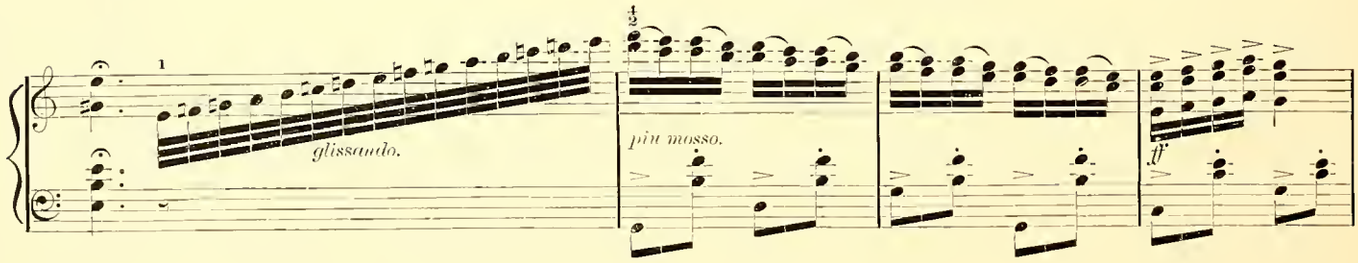
PLAYING IN THE WINE GARDENS.

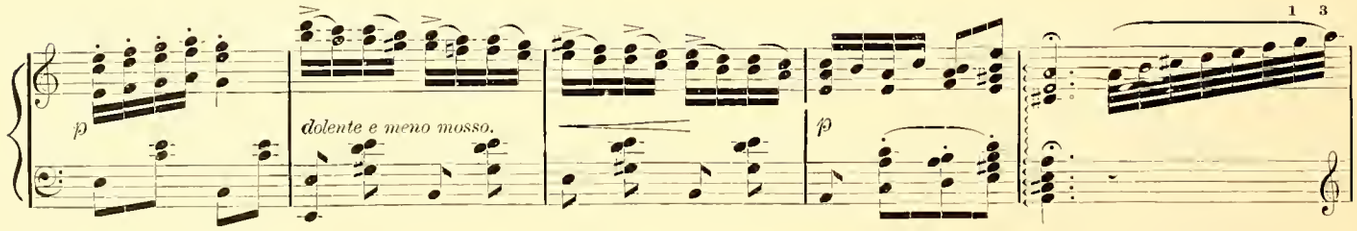


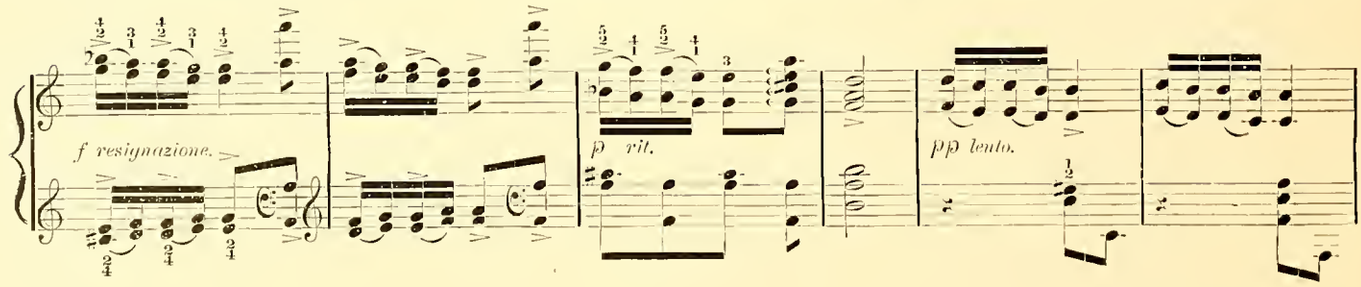
PENNELL. MUSICIANS' HOUSES, MAROS VÁSÁRHELY.

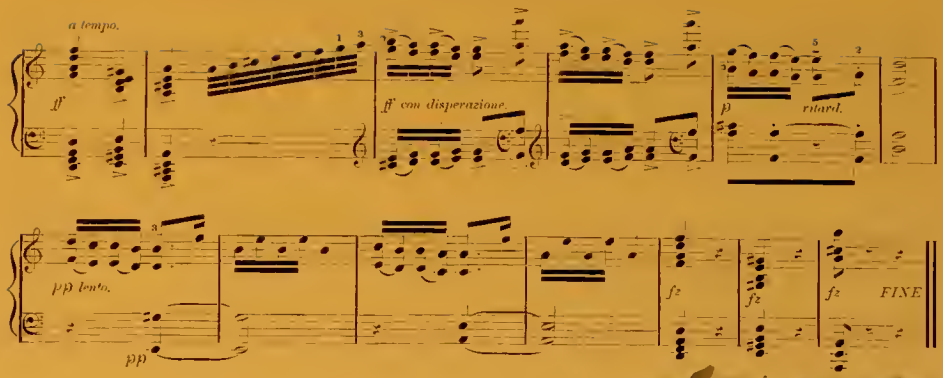






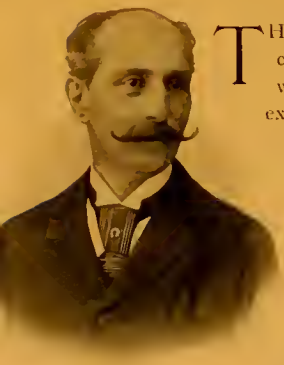






ON THE SPECIAL REQUIREMENTS OF WAGNER'S VOCAL MUSIC.

By GIOVANNI SBRIGLIA



GIOVANNI SBRIGLIA.

THE art of song is actually in process of transformation, just as is modern composition. The change from the past has been complete. Ancient song was more sustained, more *legato*; now it is become, to no inconsiderable extent, declamation; it has passed over to the orchestra, and while the singer of the age must be competent to sing, he must be still better equipped in respect to declamation. In point of dramatic truthfulness, the modern school of composition has the advantage over the ancient; on the other hand, requiring, as it does, more physical power and less "form" on the part of the singer than did ancient music, it exacts less serious study and exhausts the performer far more speedily. Thirty years ago an artist's powers lasted much longer than now—Mario, Tamberlick, Fraschini, Mme. Patti, are cases in point. Nowadays, unless his public appearances have been preceded by a proper musical education, a Wagner singer is worn out in a very few years.

Yet I do not admit that the influence of Wagner has been as disastrous as some extremists claim. If the artist's voice is rightly "placed," and if he is capable of using his chest instead of his throat, Wagner's music will work no evil. I greatly admire Wagner. At Bayreuth, I grew enthusiastic over the choral and orchestral execution; in "Parsifal" and in the Tetralogy, however, the singer does not count; a good declaimer, with abundant lung-power, meets all requirements. In the future, in my judgment, a happy medium between the old method and the new must be attained, and the transition from ancient to modern song will be accomplished through the adaptation of the new formula to the demands of modern composition. The antiquated coloratura, fioriture, and so on, will certainly not be revived, but there will be at least a partial return, I believe, to the ancient inclination to melody.

The artists of the day have their peculiar qualities, as had the artists of the past, but they are more numerous and more unlike one another than were their predecessors. Thirty years ago, all artists having to sing one particular number would reveal the same method; at present, owing to the miscellaneous *répertoire* and to the mingling of speech with song, each one sings after his own fashion. The artists of the past had in mind almost exclusively the vocal side of their work; their successors are unquestionably superior to them, as a rule, in point of acting, but in no other way.

THE DUETT.

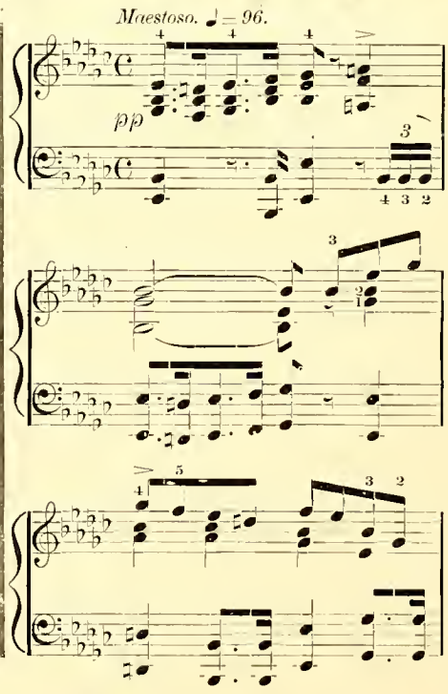
I doubt if many of the teachers that are with us are fitted to equip the student for a prolonged and successful career. Most of them are at variance with each other on the subject of "placing" the voice, when there should be but one opinion on this head, just as but one exists as to the basis of the art of song—natural breathing. At present, a good musician turns to the stage with no thought of his possible inefficiency as a singer; for lack of fit preparation, which was formerly obtained by many years of toil, his voice is quickly shattered. It is difficult, nay, impossible, to outline even a general plan of study, for this must necessarily vary with the aptitude of the student; or to set down a period within the limits of which the student's education can be compressed. Speaking broadly, the term should embrace three years, opening with a course of lessons directed to strengthening and extending the voice and acquiring control of the breath, without which control it is impossible to sing properly. Without mastery of the breath, the interpretation of Wagner's music is surely followed by the exhaustion and more or less rapid ruin of the singer.

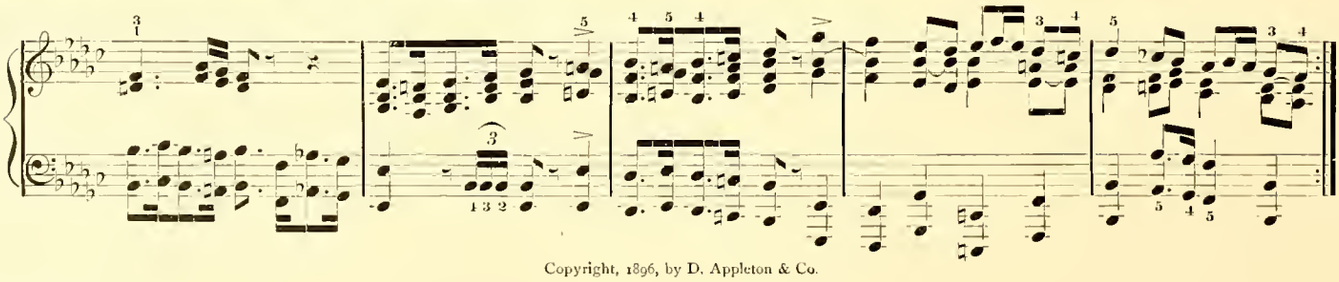
FUNERAL MARCH.

From Erkel's Opera "HUNYADY LASZLO."
Revised by BERN. BOEKELMAN.

PENNELL.

BUDAPEST BY MOONLIGHT.





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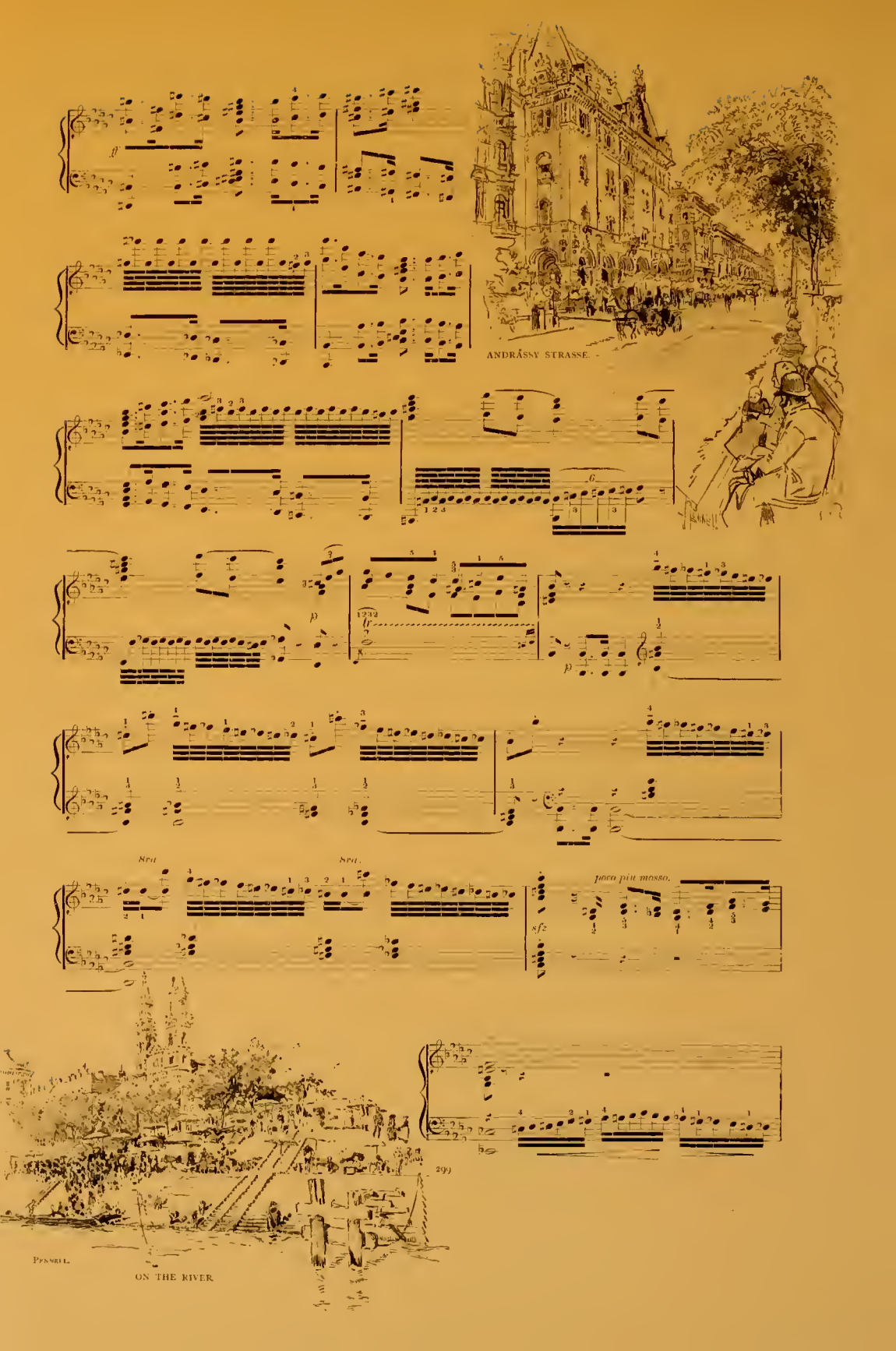
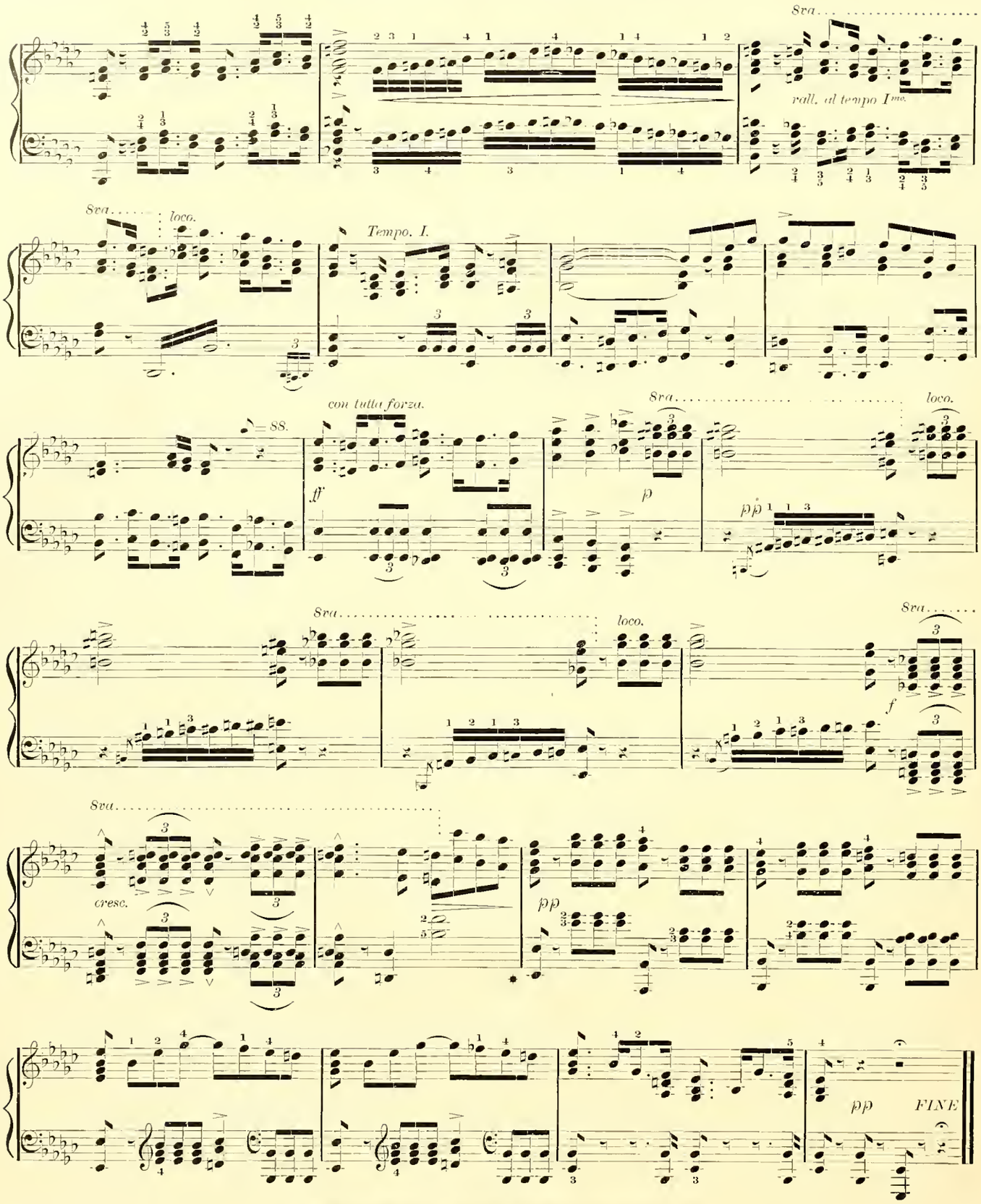

ANDRÁSSY STRASSE.
poco più mosso.
ON THE RIVER
PENNELL.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con tutta forza.
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